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# A HANDBOOK
OF
# ENGLISH LITERATURE

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A

# HANDBOOK

OF

# ENGLISH LITERATURE

ORIGINALLY COMPILED BY

AUSTIN DOBSON

New Edition

*REVISED, WITH NEW CHAPTERS, AND EXTENDED TO THE PRESENT TIME*

BY

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# PREFACE.

This Manual was first issued in 1874 as one of a series intended primarily to assist candidates in preparing for the Civil Service examinations. But in these examinations English literature has never proved a particularly attractive subject; and in the second edition of 1880 an attempt was made to extend the utility of the book as a work of reference. In this character it achieved a certain success, and went out of print. In 1895 the publishers decided to reissue it with such revision and supplement as might serve to bring it down to the present date. This task, rendered more formidable by two-and-twenty years of dictionaries, biographies, histories, and special 'monographs,' the original compiler had neither the leisure nor the inclination to undertake; and with his entire concurrence, it was entrusted to the capable and experienced hands of Mr. W. Hall Griffin, Professor of English Language and Literature at Queen's College, London.

Professor Hall Griffin has revised the volume throughout in the light of the most recent authori-

ties. For the initial chapter he has substituted another; and he has furnished a long supplementary chapter treating of those writers who have died since 1875. He has also verified and in part re-written the different Appendices; that entitled 'Dictionary of Minor Authors'—always regarded as a valuable feature—has indeed been completely remodelled, and has received such material additions that it now contains nearly five hundred names. In all this the existing scheme of the book has been closely adhered to; and the original 'Introduction,' which, as before, correctly describes its scope and purpose, is therefore, with a few verbal alterations, still retained.

A. D.

*December* 1896.

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# INTRODUCTION.

In proposing to give an account of the Rise and Progress of English Literature within the space of some three hundred pages, it is desirable—in order to avoid misconception, and perhaps in a measure to anticipate certain not unreasonable objections to books of brief compass—that the precise nature of the account here intended should be clearly defined; and that both what it includes and what it does not include should be plainly set forth. And, first, as to what it does *not* include. Inviting as it might be to swell this Introduction with promises, it must at the outset be admitted that original research and a philosophic plan do not come within its scheme. To trace the growth and development of those great latent forces which have determined the direction and the course of English Literature—to recount its 'history,' and 'to seek in it for the psychology of the people,' must be left to larger and more ambitious works. In this it is simply designed to give a concise and, as a rule, chronological record of the

principal English authors, noting the leading characteristics of their productions, and, where necessary, the prominent events of their lives. Its primary object is to assist those whose time and opportunities are restricted ;—an object prescribing very definite limits. But, within these limits, care has been taken to make the dates and facts as accurate as possible, to verify all statements from trustworthy sources, and, as far as is consistent with its plan, to avert the charge of superficiality. In other words, cursory though the work must necessarily be in many respects, the compiler has endeavoured, as far as it goes, to render it exact in detail and particulars, and to make it, if possible, better than the engagement of his title-page. 'A meane Argument,' writes Ascham in *The Scholemaster*, 'may easelie beare the light burden of a small faute, and haue alwaise at hand a ready excuse for ill handling : And, some praise it is, if it so chaunce, to be better in deede, than a man dare venture to seeme.'

The Divisions or Chapters, in which the book is arranged, are shown so clearly in the foregoing table of Contents that it would be superfluous to repeat them here. The reader is warned, however, that they are not scientific, but conventional :—not adopted because our national literature can, in the author's opinion, be unalterably pigeon-holed in the compartments in question ; but because it has been found easier and more

convenient to class them in this manner. With a view to curtail mere lists of lesser names, a number of the least important have been consigned to a Dictionary Appendix ; and in illustration of those portions of the earlier chapters which deal with the formation of the language, a few Extracts are printed at the end of the volume. As exhibiting, even in an imperfect degree, the structure of English at different periods, these passages may not be without interest ; but they can scarcely be regarded as typical samples of the literary quality of the works from which they are taken. For such, the student is referred to some of the professed collections of longer specimens, or, better still, to the authors themselves. 'A great writer,' it has been aptly said, 'does not reveal himself here and there, but everywhere.' To be studied to any good purpose, he can only be studied as a whole.

# A HANDBOOK

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# ENGLISH LITERATURE.

## CHAPTER I.

### FROM A.D. 600 TO THE NORMAN CONQUEST.

600–1066.

1. THE COMING OF THE ENGLISH.—2. THE OLD ENGLISH LANGUAGE, ITS DIALECTS AND VERSIFICATION.—3. THE EPIC POETRY.—4. THE INTRODUCTION OF CHRISTIANITY AND LEARNING.—5. RELIGIOUS POETRY.—6. LYRIC AND SHORTER POEMS.—7. THE PROSE WRITINGS.

1. **The Coming of the English.**—There is a strange appropriateness in the fact that the poem which perhaps contains the oldest verse of the wide-spread English race should be a record of wanderings. It bears the name of *Widsiδ*—the Far-Journeyer. 'Always wandering with a hungry heart,' this old English *scóp*, like Tennyson's Ulysses, could not 'rest from travel,' and in the bald lines of his verse he 'unlocks his word-hoard' to tell how he had

> travelled through strange lands, and learnt
> Of good and evil in the spacious world,
> Parted from home friends and his kindred dear.

These 'home friends' were those of the mainland, for the poem in its earliest portions goes back * to the days when the English tribes dwelt on and near the Cimbrian peninsula. To this day between the Fiord of Flensborg and the river Slei in East Sleswig the little district of Angeln preserves the name of the Angles; northward were the Jutes, while to the south along the coast and

* As to the conflicting views in regard to the date of *Widsiδ*, see Stopford Brooke's *History of Early English Literature*, 1893, i. 323-326.

inland dwelt the more widely spread Saxons. These restless Teutonic seamen in their 'foamy-necked bark journeyed over the sea waves most like a bird,' to borrow the phraseology of *Beowulf*, till they beheld 'the sea-cliffs gleam, the lofty downs, and the great headlands,' and were early led to seek a new field for plunder in Roman Britain. Like the Danes of later days, long before they came to settle they came to spoil. By A.D. 286 an imperial fleet, large enough to encourage its commander to revolt and proclaim himself Emperor, had to be fitted out to stay their ravages; a 'Count of the Saxon Shore' had to be appointed to defend the coasts, and nine castles, that of Richborough among them, lined the shores from the Wash to Sussex. Such attacks, however, were but piratical raids, and the 'Coming of the English' is connected with the great wave of Teutonic invasion which swept not only over distant provinces but over Italy itself. Four hundred years before Christ, Brennus the Gaul had uttered *Væ victis* over a conquered Rome; not till eight centuries later (A.D. 410) did the city again fall beneath a foreign foe. Then the spoilers were Teutons; the West Goths, under Alaric. Not even the plaintive 'groans of the Britons' could now draw help from desolated Italy for a remote province; and enervated by nearly four centuries of Roman rule, Britain was left defenceless against the Picts and Scots of the North. In despair, King Vortigern called in the Teutonic seamen, and our Old English Chronicle under the year 449 thus sets forth the result:—'The king bade them fight against the Picts; and they did so and had victory wheresoever they came. They sent then to Angeln and bade them send further help, and bade them tell the nothingness of the Britons and the goodness of the land. They therefore sent them more help. Then came men from three tribes of Germany, from Old Saxons, from Angles and Jutes.' To these we may add the Frisians, many of whom are known to have accompanied the other tribes.

2. **The Old English Language, its Dialects and versification.**—'All these tribes spoke the same Anglo-Frisian language with slight differences of dialect,' and all 'agreed in calling their common language English (O.E. *Englisc*), *i.e.* Anglish, because the Angles were for a long time the dominant tribe.'* The name Anglo-Saxon was applied to the *people*, not to the language; originally, indeed, it was but a name to distinguish the 'English' Saxons from the Saxons of the mainland, and the growing tendency to discard its usage in favour of that of 'Old' or 'Oldest English' is one of many signs of the revived interest in the history of our early speech and

* Hy. Sweet, *New English Grammar*, Pt. I. 1892, p. 214.

literature. Modern English, indeed, differs much from its earliest form, but our grammar still remains thoroughly Teutonic, while, in spite of all additions to our vocabulary, the great majority of the words we use are of similar origin. Old English, like Latin or German, was a highly inflected language; but even in its earliest known form its inflectional system begins to show signs of decay. Some of the case-endings seen in the cognate Gothic and Icelandic are already gone; the gender distinctions in the plural of adjectives, also seen in both these languages, have disappeared; and very early the tendency to use compound forms for the past and future tenses is noticeable. The stages of inflectional change cannot of course be sharply defined, but convenience demands approximate division, and the retention of the name 'English' throughout is an obvious advantage for marking the unity of our linguistic history.*

As has been stated, it was the Anglian tribes which first assumed supremacy; and it was also in the North that our early poetry was produced. The coming of the Danes swept away the northern centres of learning, and when literature revived it was under the West-Saxon Alfred; thus the Wessex dialect henceforth became the official and practically the literary language of England. In it the older poems were re-copied, and they now remain to us only in their southern dress, though the language often retains traces of the original northern. But West-Saxon writers from King Alfred to Abbot Ælfric still called their language English.

The remains of our early literature are but fragmentary. *Beo-*

* Various divisions of English into 'periods' have been from time to time proposed, but there is an increasing and healthy tendency to adopt the names 'Old,' 'Middle,' and 'Modern' English. These correspond with those adopted for other languages, and as *technical* names there can be little doubt as to their advisability, although in general speech other names may be and are at times employed. An astronomer may still speak of the sun 'rising,' or a chemist of 'sulphuric acid' instead of hydric sulphate, and similarly the terms 'Anglo-Saxon' and 'Early English' may be used; but this in no way detracts from the value of a more systematic terminology. The technical use of the name Anglo-Saxon for the dialect of Wessex, as adopted by Professor Skeat and some others, seems but a kind of 'half-way house.' It limits a term which was popularly used in a wider sense before the study of our older dialects was recognised; and it departs from the otherwise uniform territorial nomenclature adopted for these dialects—the Northumbrian, Mercian, Kentish, and Wessex.

The following subdivisions are those proposed by Dr. Sweet (*New English Grammar*, 1892), and when it is remembered that all such dates are at best but *approximate*, it will be seen that his scheme presents several advantages :—

| | | |
|---|---|---|
| **I. Old English** | a. *Early O. E.* (Eng. of Alfred) | 700–900 |
| | b. *Late O. E.* (Eng. of Ælfric) | 900–1100 |
| | c. *Transition O. E.* (Eng. of Layamon) | 1100–1200 |
| **II. Middle English** | a. *Early M. E.* (Eng. of 'Ancren Riwle') | 1200–1300 |
| | b. *Late M. E.* (Eng. of Chaucer) | 1300–1400 |
| | c. *Transition M. E.* (Eng. of Caxton) | 1400–1500 |
| **III. Modern English** | a. *Early Mod. E.* (Tudor Eng.: Eng. of Shakespeare) | 1500–1650 |
| | b. *Late Mod. English* — | 1650– |

*wulf* is preserved in a single manuscript: the Bodleian Library contains the solitary copy of the Cædmonian poems: the 'great English book on various subjects wrought in verse' given by Leofric, first Bishop of Exeter (1050–1072), to his Cathedral library, where it still remains, contains in most cases the only existing copies of other poems. In 1822 a volume of six poems was discovered at Vercelli, in North Italy: a fragment of the *Fight at Finnsburg* was found a century ago on the cover of a book in Lambeth Library: in 1860 two leaves of the lost epic *Waldere* were found at Copenhagen. On such slender threads has the life of our old literature hung. But if this is so in regard to the literature as a whole, much more is it so in regard to our dialects. For the study of these—so important philologically and phonetically if not on the purely literary side—we are dependent upon scraps of verse, inscriptions, charters, and the fortunate ignorance which led to interlining Latin books with English translations, or to crude glossaries or dictionaries. Of the early Northumbrian dialect in which our poetry was chiefly composed, less than thirty lines remain in the manuscript versions of Cædmon's 'Hymn,' Bæda's 'Death-song,' and a metrical riddle found at Leyden. To these must be added a few inscriptions, of which the chief is that on the tall stone cross behind the pulpit at Ruthwell church, overlooking the Solway Firth, close by the early home of Carlyle and the last home of Burns. In the interlinear glosses of the Durham Gospels and the 'Ritual' are preserved very pure examples of late Northumbrian (950–1000). The Mercian dialect of middle England is best represented in its early form by the 'Vespasian Psalter,'* and by a glossary preserved at Corpus Christi College, Cambridge: while an interlinear gloss on the Rushworth Gospel of St. Matthew shows the dialect in its later form. Kentish is seen, in part at least, in the glossaries at Erfurt and Epinal, the former of which probably dates from the beginning of the eighth century; also in numerous charters. Glosses, charters, and the 'Proverbs of Solomon' show its later form. West Saxon first appears in a charter of 778, while some contemporary MSS. of King Alfred's works fortunately exist. The homilies of Ælfric show the later form of this dialect in a very pure state, but most of the late West Saxon MSS. exhibit a great mixture of forms.†

* In the library of Sir Rob. Cotton, now in the British Museum, the shelves were originally named after the busts of the Roman Emperors placed over them The Museum still keeps this nomenclature. Thus the MS. of *Beowulf* is 'Vitellius A. xv.,' so called after Vitellius. Similarly with the 'Vespasian' version of the Psalms.

† Dr. Hy. Sweet edited for the Early English Text Society in 1885 all these

The age of verse precedes that of prose, and song was part of the very life of our bygone days. At the court of Hrothgar in our English *Beowulf* the banquet is no more complete without the song of the *scóp*, than was that of Alcinous in the *Odyssey* without the voice of 'the sacred singer, grave Demodocus.' And not only was there the professional poet—*gleóman* or courtly *scóp*—but the King himself, like the Hebrew David, could 'touch the glee-wood,' wake its sweet note, and 'tell well a wondrous tale:'* even among peasants the harp passed from hand to hand, as the legend of Cædmon shows; the churchman Aldhelm would sing to the crowds on the bridge at Malmesbury; and the saintly scholar Bæda died with a note of song on his lips. For linguistic purposes the Gothic gospels of Wulfila take us several centuries further back, but no early Teutonic poetic remains can compare with our own. The German fragment of *The Song of Hildebrand*,† found, like that of the *Fight at Finnsburg* and the first mention of Chaucer, on a scrap of parchment in the binding of a book, is the only other specimen. But it is a mere fragment of less than sixty lines; our *Beowulf* contains over three thousand.

As our older English language differs from that of modern days, so does the structure of old English verse. Coleridge in his *Christabel* claimed to make an 'innovation' in modern poetry which may partly serve as an illustration. In justifying himself from the charge of irregularity, he states in his Preface that the metre was 'founded on a new principle, namely, that of *counting in each line the accents, not the syllables.* Though the latter may vary from seven to twelve, yet in each line *the accents will be found to be only four.*' This 'new principle' was but one main feature of a verse system which 'belonged to the antiquity of all Germanic races;' ‡ for Old English verse is based on rhythm, not on metre. Each line has four accented syllables, the accents coinciding, as in *Christabel*, with the natural word-stress. But to give a clearer idea of the rhythm of our older verse, the lines of *Christabel* should have a well-defined cæsura clearly dividing the line into two half lines, each having two accents. Further, these accented syllables would have to be inseparably connected by means of 'alliteration:' both the accented syllables in the first half line and the first of the two in the second half must begin with the same consonant or group of consonants.

*Oldest English Texts*, and has made many of them accessible in his small Clarendon Press ed. called *A Second Anglo-Saxon Reader, Archaic and Dialectic.*

* *Beowulf*, 2107–2110.

† A translation will be found in Morley's *English Writers*, 1887, i. 259, 260.

‡ Ten Brink, *Early English Literature*, Pt. I. Kennedy's translation, p. 21.

If the alliteration were on vowels these vowels would differ.* Still further: *Christabel* is in rhyme: classical Old English verse knows no rhyme, its metre is 'blank verse.' Only one regularly rhyming poem—and that of but eighty-seven lines—exists in Old English, and it is a late work, due to Scandinavian influence. Rhyme appears in some of the later poems, but its presence is a sign of decadence. 'The measure,' if we may adapt Milton's words concerning his own metre, 'is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin; rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially.' Coleridge also claims for *Christabel* that the variation in the number of syllables is 'not introduced wantonly . . . but in correspondence with some transition in the nature of the imagery or passion.' A like freedom was used by our old poets, who at times employed—as in the Cædmonian poems and in *Judith*—lengthy 'expanded' lines; while even in the shorter lines the system of alliteration is not always uniformly carried out. A strophic arrangement is clear in one short poem, *The Lament of Deor*, each strophe of which ends with the same refrain; and conjectural strophic divisions have been sought in various other poems.

3. **The Epic Poetry.**—The general character of Old English poetry is distinctly epic, but we have 'no epos in the strict sense;' our noblest old poem, *Beowulf*, is but a 'half-finished epos, as if benumbed in the midst of its growth.'† The word 'epic' inevitably suggests comparison with the works of Homer, Virgil, and Milton, and though the Old English poem falls far beneath these in *technique*, it still has much that is truly Homeric. The style, indeed, has in one sense a severe directness; the long splendour of the Homeric simile is wholly absent; and abundant as this figure is in contemporary Celtic poetry, there are but four similes in the three thousand lines of *Beowulf*, and these are brief and obvious. Compensation may be said to be sought in the abundant use of metaphorical or periphrastic speech, in which, for example, the sea becomes the 'whale-road,' the 'swan-road,' the water-street;' a ship a 'foamy-necked floater;' the King, a 'ring-distributer,' &c., or a speaker 'unlocks his word-hoard.' Such usage is common to other Teutonic verse, and in Old English an example is found, on an average, in every nine or ten lines.‡ In the later verse this

* See Extract I. in Appendix A, and the preceding comment.

† Ten Brink.

‡ Cf. W. Bode's interesting essay on the subject, *Die Kenningar in der Angelsächsischen Dichtung*, Darmstadt, 1886. The technical name Kenning-ar is from the Icelandic plural of *kenning*, 'that by which one knows.'

became an unduly developed mannerism, a Euphuistic poetical diction comparable to that against which Wordsworth protested in his famous preface of 1800. Our poetic style was also marked by frequent repetition, similar in a way to the parallelism of Hebrew poetry, but often producing a disjoined, almost interjectional, style. But, allowing for all this, *Beowulf* as a whole impresses the reader much as the 'Night' or the 'Dawn' of the great Tuscan sculptor. 'Unfinished,' it is like the marble of many of Michael Angelo's noble figures; but are we not still in the presence of power and of beauty? We have vivid life-like characters, simple indeed, but clearly conceived and well sustained; clear-cut pictures of olden life with its mead hall, its feasts and song and loving-cup; an atmosphere thoroughly English: a love of the sea and a close observation of nature prophetic at times of Wordsworth and Tennyson, while Beowulf himself is conceived in truly heroic style. A Geat, he sails from Sweden to Denmark to aid King Hrothgar, who is terrorised by the monster Grendel: without weapons he encounters the invulnerable fiend, and with his 'thirty-man grip' tears an arm from its socket, so that the monster only retreats to die. A second portion tells of his conquest of Grendel's mother at the bottom of a mountain mere. This is weirdly imaginative. After fifty years of kingship, Beowulf at last fights and slays a desolating fire-dragon, the terror of his own land, but dies in the deed. The Hygelac, whom Beowulf succeeded, has been identified with a king who was slain on the Frankish coasts about A.D. 520, so that Beowulf may have been a real hero, about whose name existing mythical legends clustered, as they did later around the names of Arthur and of Charlemagne. Müllenhoff's suggestion that Beowulf's adventures are a form of the Beowa myth, originating in contests with the sea, has found much favour; and criticism, following the lead of Wolf's discussion of the Homeric poems a hundred years ago, has long busied itself in trying to disintegrate and trace the development of the poem.* Brought from the mainland, these heathen legends were sung in northern England in the seventh century; thence they passed to the south, where, modified by Christian touches, they, like other northern poems, assumed the West Saxon dress in which our eleventh century MS. preserves the poem. This was but the first of many 'translations,' for since *Beowulf* was first printed in 1815 it has donned many another garb. It has appeared

* See Stopford Brooke's *Early English Literature*, 1893, i.; Morley's *English Writers*, 1887, i., gives a summary of some views and a bibliography. Readers of German may consult R. P. Wülcker's invaluable *Grundriss*, 1885, and Ten Brink's *Untersuchungen über Beowulf*, 1888.

in Latin, Danish, German, French, Italian, and English, in prose and in various forms of verse:—seventeen translations in eighty years, seven of which have appeared in the last decade and a half! The eighth English rendering in sixty years has been that of the author of *The Earthly Paradise*, by whom it was 'done into English' in 1895.* Few are the poems that can claim such a history.

Fifty lines are all that remain of the *Fight at Finnsburg*, which, like the Tale of Troy sung before Ulysses at Scheria, forms the subject of the song of Hrothgar's *scóp* in *Beowulf* (ll. 1068–1159). Two fragments—sixty lines in all—of *Waldere* are the sole remains of an epos of Walther of Aquitaine, which two hundred years later was told in Latin hexameters by Ekkehard of St. Gall (d. 973). These fragments also show signs of revision by a Christian hand.

**4. The Introduction of Christianity and Learning.**—The arrival of Augustine in 597 A.D. and the advent of the Celtic missionaries in the North make an epoch in our literature. The influence of Pope Gregory, who sent Augustine, was, as we shall see, long felt both on prose and poetry, while centres of learning soon sprang up in which the study of Greek and Latin was pursued with a zeal comparable in its way to that of the Renaissance. Manuscripts of classical authors, neglected through ignorance in other lands, were eagerly purchased by English pilgrims to be treasured in the libraries of Wessex and the North. Ladies shared in the enthusiasm. We have indeed no such vivid picture as that of the sixteenth-century Lady Jane Grey bending over her Plato, but 'the female correspondents of Boniface wrote in Latin with as much ease as the ladies of the present day write in French,'† and for such ladies Aldhelm produced his Latin *De laude Virginitatis*. Wilfred, the munificent Archbishop of York, may supply an instance of one form of zeal. His biographer Eddius Stephanus tells how he 'caused the four Evangelists to be written of purest gold on purple-coloured parchments,' similar therefore to the famous *Codex Argenteus* at Upsala, and that 'he had a case made for them of gold adorned with precious stones.' Augustine (d. 604) founded at Canterbury a school which under Theodore (Archbishop, 668–690) and his friend Abbot Adrian became a distinct power. Both of the latter were skilled in Greek and Latin; Adrian, says William

* Prof. Earle's prose rendering, *The Deeds of Beowulf*, appeared 1892: this and the two American renderings in verse by J. M. Garnett, 1882, and J. L. Hall, 1892, are cheap accessible editions. Col. Lumsden's translation in ballad metre was issued in 1881 and 1883. The Early English Text Society issued a photographic facsimile of the MS. in 1882, edited by Prof. Zupitza; and in 1894 the Cambridge ed. of the text appeared, edited by A. J. Wyatt.

† T. Wright's *Biographia Literaria*, p. 32.

of Malmesbury, being 'a fountain of learning and a river of arts.' Their very birthplaces are typical of the wider influences now brought to bear on England. Theodore came from Tarsus in Asia: Adrian from Africa. From the Canterbury school issued **Aldhelm,** who founded that of Malmesbury, where he was long Abbot, though he died as Bishop of Sherborne. His English verse, some of which lingered among the people till the twelfth century, is lost: his Latin works remain. Besides other works we have 2,500 hexameter lines in praise of Virginity, and a flowery affected prose treatise on the same subject, while his hundred *Ænigmata* influenced the later 'Riddles' ascribed to Cynewulf. In the North, Biscop Baduking, better known by his ecclesiastical name of Benedict Biscop, founded the twin cloisters of Wearmouth and Jarrow, and his frequent foreign journeys served to gather books for their libraries. As Aldhelm is the chief name in the South, so is that of **Bæda** in the North. Born at Wearmouth in 672, he was one of Benedict's first pupils, and passed his quiet student life at Jarrow, where he died in 735. Of himself Bæda said, 'I ever found it sweet to learn or to teach or to write;' and like Bacon he might have added, 'I have taken all knowledge to be my province,' for his forty-five works form an encyclopædia of the learning of his day. During life he was known throughout Europe as the most famous of scholars, and his works were consulted till the late middle ages. His English verse, except for a metrical *Life of St. Cuthbert*, is lost: his Latin verse is not without taste. His Latin prose consists of Scripture commentaries and homilies, a martyrology, a biography of Cuthbert, and works on cosmography, grammar, rhetoric and metre. But by far the most important of all is our first critical history, the *Historia ecclesiastica gentis Anglorum*, up to A.D. 731, in five books; clear, simple, truthful, the style of this valuable work is a great contrast to that of Aldhelm. Bæda's friend Archbishop Egbert founded the school at York from which Charlemagne took his 'Minister of Public Instruction,' **Alcuin** (735–804), who has also left Latin works. It was of the famous York Library that Alcuin wrote:

> Illic invenies veterum vestigia patrum,
> Quidquid habet pro se Latio Romanus in orbe,
> Græcia vel quidquid transmisit clara Latinis,
> Hebraicus vel quod populus bibit imbre superno.

**John Scotus Erigena,** 'the founder of Scholasticism,' also spent much of his life abroad in the service of Charles the Bald, and there the works which called forth the papal condemnation,

as 'abounding in the worms of heretical depravity,' were produced. He is said to have died at Malmesbury about 884, 'pierced with the iron styles of the boys whom he was instructing, and was even looked upon as a martyr.'

5. **Religious Poetry.**—The Pantheon at Rome is a heathen temple transformed to a Christian church, and in later days when the Christians built their own edifices they did not hesitate in many respects to adopt the earlier forms of building. Similarly *Beowulf*, our heathen epic, became half transformed under the touch of a Christian poet, while the old epic spirit and warlike tone continued to find expression in the treatment of saintly legend or sacred history. The *Exodus* breathes the spirit of a war-song: the old heroic blood pulsates in the fragment of *Judith*. That the body of our older religious verse should be comparatively large is natural, for it was at the centres of religion that manuscripts were copied and preserved. One such centre at Whitby was founded in 657. Bæda in an oft-quoted passage tells of the heavenly vision which suddenly made of the Northumbrian **Cædmon** our first Christian poet, and how under Abbess Hilda (d. 680) learned men instructed him in Bible history, while he, 'like a clean animal ruminating it, turned it to most sweet verse.' A manuscript discovered after the suppression of the monasteries was first published in 1655 as being *Cædmon's Paraphrase*. This was very natural owing to the apparent correspondence between its contents and the description given by Bæda of the northern poet's work; to-day, however, 'hardly any one feels justified in assigning even a part of it to the most ancient Christian poet of England.' Nine lines preserved in a single manuscript of Bæda's *History* are all that can be confidently assigned to Cædmon. Professor Ten Brink, whose words have just been quoted, would also conjecturally assign to him 1,700* out of the 2,300 lines in the paraphrase of *Genesis*; the rest of this poem, together with the *Exodus*, the *Daniel*, and the three fragments dealing with New Testament subjects, are later works. As Francis Dujon, or Junius, who published the first edition of these poems twelve years before the appearance of *Paradise Lost*, was acquainted with Milton, it is most probable that the puritan poet would know of a work somewhat akin, in part, to his own.

**Cynewulf** (*c.* 720–*c.* 800) flourished nearly a hundred years after Cædmon, and probably, like him, was a Northumbrian. He is

* This 'elder' Genesis is technically called 'Genesis A,' while the later interpolation of 600 lines is spoken of as 'Genesis B.' See Ten Brink's *Early Eng. Lit.* Pt. I. (Kennedy's translation), Appendix A, pp. 371–386, for a discussion of the Cædmonian poems.

the only Old English poet who signed his verse, and he has ingeniously interwoven his name in runic letters in four poems. These are: The *Christ*, a poem of 3,000 lines on the threefold coming of Christ—that to earth, or the Nativity, that to heaven, or the Ascension, and the last coming to judge the world; the *Elene* tells of the finding of the cross by St. Helena; *Juliana* deals with the sufferings of a perhaps mythical saint; while six years ago Professor Napier discovered the same runic signature in the brief *Fates of the Apostles*. If the suggestion that this last forms part of the *Andreas* be valid, this poem also might be included among the signed verse.* Cynewulf's work both in subject and style gives evidence of the Latin influence which came through the church: one portion of the *Christ* is based upon a homily by Pope Gregory, the others—one certainly, the other conjecturally—upon Latin hymns. Most of our existing Old English verse—even including *Beowulf*†—has been at times assigned to Cynewulf, and interesting attempts have been made in the very doubtful task of reconstructing his life from the poems. The 89 poetic *Riddles* after the style of those of 'Symposius,' Aldhelm, and Archbishop Tatwine, are usually considered to be an early work of his, while the brief *Vision of the Cross*‡ has been held to mark a crisis in his life similar to that of the vision of Cædmon, and that of Beatrice to Dante. 2,000 lines on the Life of *St. Guthlac* (d. 714), and the poem of the *Phœnix*, based on the Latin of Lactantius, are also assigned to Cynewulf.

The anonymous fragment of *Judith* preserves in 350 lines the last three cantos of an epic on the story of the Apocrypha. The Jewish heroine is transformed to a Christian 'wise and radiant maiden,' who slays the 'heathen hound' Holofernes. Aside from its epic tone, the metre presents points of interest. Some brief verses on the *Panther* and the *Whale* are early examples of a taste for religious allegory also seen in the literature of other countries.

6. **Lyric and shorter Poems.**—*The Lament of Deor* has been termed the 'Father of all English lyrics,' and some students even suppose that its date goes back to the days when the English still lived on the mainland. A *scóp*, like Widsið, Deor laments that he has been superseded in the favour of his lord, and seeks consolation by recalling the fates of various heroes who have suffered and endured. Each of the six strophes of the little poem of 42 lines ends with 'That was overcome, so may this be.' It has been said

* See Mr. I. Gollancz's edition of the *Christ*, 1892.
† By Dr. Gregor Sarrazin.
‡ A rendering will be found in Morley's *English Writers*, ii. 237–241.

that 'with this song begins and ends the Old English lyric,' * for the other chief short poems are rather elegiac or epic in tone. Whether with Matthew Arnold we are to seek an explanation of the note of sadness in English verse in Celtic influence or not, it is certainly present from the first.

> Listen! you hear the grating roar
> . . . . . .
> Begin, and cease, and then again begin
> With tremulous cadence slow, and bring
> The eternal note of sadness in.

The melancholy of these lines from 'Dover Beach,' or of Thackeray's ballad of 'Bouillabaisse,' is already heard in the *Wanderer*,† the *Seafarer*, the *Wife's Complaint*, the *Husband's Message*, and in the *Ruin* of early days. Like the faces of the seers in Dante's *Inferno*, the gaze of the poet in the finest of the Old English shorter poems is ever backward.

Tennyson has given a modern rendering of the best of the five poems inserted in the Anglo-Saxon Chronicle, that on the *Battle of Brunanburh*, gained by Athelstan in 937.‡ But the noblest of the later poems is the truly epic fragment on the *Battle of Maldon* or the *Death of Byrhtnoth*, 991. It tells in 650 lines of the gallant fight of the East Saxon ealdorman Byrhtnoth against the Danes, and of his death. It is the last epic strain, full of vigour, life, and feeling.§ Its excellence is the more noticeable as it was written at a time of poetic decadence, when the laws of alliteration were loosely observed and when rhyme was becoming more common. Some may see a striking appropriateness in the fact that what might be termed the last note of Old English song is a poem called *The Grave*.‖ Of this Longfellow has given a modern rendering.

7. **Prose Writings.**—'We possess a longer pedigree of prose literature than any other country in Europe;'¶ but it was not till the ninth century, under **King Alfred,** that our prose assumed any importance. This was owing to the invasions of the Danes. Our earliest vernacular prose is only seen in laws, charters, and brief chronicle entries, because, under the influence of the learning introduced with Christianity, scholars preferred to express their thoughts in Latin.

* Stopford Brooke, *Early English Literature*.

† Renderings of this fine poem will be found in Stopford Brooke's *Early English Literature*, and in the *Academy*, May 14, 1881, by Miss E. Hickey. Professor Morley gives a rendering of the 'Seafarer' in *English Writers*, ii.

‡ See Appendix A, Extract III.

§ It is translated in prose in Conybeare's *Illustrations*, and in verse by Lieut.-Col. Lumsden in *Macmillan's Magazine*, March 1887.

‖ See Appendix A, Extract IV.

¶ Professor Earle, *English Prose*, 1895, p. 369.

The religious prose of Aldhelm, Bæda, Alcuin, and Erigena is in Latin; this is the language of the History of Bæda, of the *Historia Britonum* of **Nennius** in which we have our earliest mention of King Arthur, and of the brief chronicle of **Ethelward**: our earliest biography, the life of Wilfred by **Eddius Stephanus**, like that of Alfred attributed to Bishop **Asser** (d. 910), is in Latin. But the Danish invasions in sweeping away the centres of learning destroyed learning itself. Alfred looked longingly backward to earlier days, and lamented that there were 'few on this side of the Humber who can understand the divine service, or even explain a Latin epistle in English . . . they are so few, that indeed I cannot remember one south of the Thames when I began to reign.' Politically, the invasions of the Danes assured the supremacy of Wessex and promoted national unity, while as regards literature it is to them that we owe our vernacular prose. Alfred 'found learning dead, and he restored it; education neglected, and he revived it,'* but he was forced to provide for the lack of learning by translations. He is the first of our long line of translators. His work, however, possesses a distinct individuality on account of the free treatment of his original. Not an accurate scholar himself, he, like Pope in later days, was obliged to render the sense of a passage rather than its exact meaning, while his thoroughly practical nature led him to omit, rearrange, or add to his original if he felt he could thus better meet the needs of his people. In his rendering of the *General History of Orosius* he supplied a fair manual of the world's history written by a Spanish presbyter about A.D. 418, his own individuality being marked by the insertion of two accounts of sea voyages which might stimulate the enterprise of his own people. He tells of Othere's voyage to the White Sea, and that of Wulfstan along the Baltic coasts. An English history was supplied by a translation of that of Bæda, but we can only regret that Alfred did not supplement this by additions dealing more fully with the history of the South of England with which the Northern historian had been somewhat unfamiliar. A book of philosophy was given in the *De Consolatione Philosophiæ* by Boethius, famous throughout Europe, and destined to be englished in later days by Chaucer. It is the most interesting of Alfred's works on account of the freedom of its rendering, and the light this casts upon the king's character. He also appears as a poet in the verse renderings of the metrical portions of this work; but, to adopt a Miltonic phrase, he indeed made use of his 'left hand'

* From the inscription on the monument erected at Wantage, 1877.

when he ventured into verse. The influence of Pope Gregory is still seen after centuries in the rendering of the *Pastoral Care*, a work brought over by Augustine 300 years before. This is the most accurate and thus least interesting of the translations, but the purity of the text which has come down to us makes it very valuable to the philologist. Alfred's *Handbook*, in which he inserted extracts, notes, and observations, is unfortunately lost, but his influence is traceable upon the *Anglo-Saxon Chronicle*. Meagre entries had long been made by monks, and the Winchester Annals had been extended and added to in 885, under Æthelwulf; another revision was undertaken in Alfred's reign in 891. This, the oldest Teutonic contemporary record, extends as far as Stephen's reign in 1154,* and besides occasional verse contains our noblest specimens of early prose. Dr. Sweet has endorsed Professor Earle's eulogy on the entries from the years 894–897: 'compared with this passage, every other piece of prose . . . throughout the whole range of extant Saxon literature must assume a secondary rank.'† It is 'a perfect model of Old English prose.'‡

The later prose, that of the tenth century, is chiefly religious, and is largely due to the religious revival of Dunstan and Æthelwold. The nineteen anonymous *Blickling Homilies*,§ so called from a manuscript dated 971 at Blickling Hall, a seat of the Marquis of Lothian, are indirectly due to this. Their language is archaic, and the grammatical structure complex, so that the contrast is great between them and the *Homilies* of Abbot **Ælfric** (*c.* 955—*c.* 1020), who has been called 'in point of style, the Addison of Old English literature,' in spite of an undue use of alliteration, especially marked in his later prose. His mind was assimilative rather than original, and his works, classic in their purity of language, are chiefly translations. We have three series of Homilies, the third consisting of *Lives of Saints*.‖ Bible translations were a feature of tenth-century literature, and Ælfric rendered portions of the *Pentateuch*, *Joshua*, *Judges*, and *Job*, into his alliterative prose. He made our first Dictionary, when he compiled his Latin-English *Glossary*; and his Grammar and *Colloquium*, a Latin discourse between teacher and scholar, are other educational works. Archbishop **Wulfstan** of York also produced homilies, which Professor Napier has reprinted;

* See Appendix A, Extract V.
† Earle, Introduction to his edition of the *Chronicles*, 1865.
‡ H. Sweet, *Anglo-Saxon Reader*.
§ Edited by Rev. R. Morris for the Early English Text Society.
‖ Mr. B. Thorpe published two series (85 homilies) in 1844–46 for the Ælfric Society. Professor Skeat has edited the *Metrical Lives of Saints* for the Early English Text Society, 1881.

several of the fifty-three preserved, however, are by other hands. A translation of the late Greek story *Apollonius of Tyre* is interesting as a specimen of the beginnings of the romance influence upon England, which under the Normans was to be so potent (see p. 19). It is also the first appearance of a story afterwards used by Gower in his *Confessio Amantis*, and by Shakespeare in *Pericles, Prince of Tyre*. A *Letter of Alexander to Aristotle* in verse, preserved in the manuscript of *Beowulf*, is the first indication of any familiarity with the Alexander saga; while a prose fragment in the same manuscript tells of the *Wonders of the East*.

These last-mentioned works are but further indications of widening influences upon our early literature, one of the chief interests of which, it has been truly said, is not its originality, but 'that it reflects the process by which the native Teutonic civilisation of the English became metamorphosed by the intrusion of alien ideas, either Latin or transmitted through Latin.' Our older prose, as has been indicated, has little claim to originality; and while the far nobler verse 'may be compared even by temperate critics to the Homeric poetry of Greece, and the comparison need not be misleading,' yet it also is true that 'it was not in England that the most wonderful things were produced: there is nothing in Old English that takes hold of the mind with that masterful and subduing power which still belongs to the lyrical stanzas of the troubadours and minnesingers, to Welsh romances, or to the epic prose of the Icelandic histories.' * But if it would be wrong to over-estimate the literary value of our oldest literature, would it not be far worse to undervalue it? We 'speak the tongue that Shakespeare spake,' exclaims Wordsworth in one of his noble sonnets; and 'sure, to neglect the beginnings of such an excellent tongue,' wrote one soon after the grave at Stratford had closed, 'will bring vpon vs the foule disgrace not onely of ignorance . . . but of extreme ingratitude toward our famous ancestors, who left vs so many goodly monuments in this their old dialect recorded.' †

* Prof. W. P. Ker, from whom the above two quotations are also made. Cf. his Introduction to H. Craik's *English Prose Selections*, i. 1893.

† Wm. L'Isle, *Divers ancient Monuments in the Saxon tongue*, 1638.

## CHAPTER II.

### FROM THE NORMAN CONQUEST TO CHAUCER.

1066–1350.

8. THE LANGUAGE OF THE NORMANS; LANGUE D'OYL, LANGUE D'OC.—9. PROGRESS OF THE ENGLISH LANGUAGE.—10. THE LITERATURE OF THE ANGLO-NORMANS; TROUVÈRES, TROUBADOURS.—11. THE ARTHURIAN ROMANCES, THE 'MABINOGION.'—12. WRITERS IN LATIN.—13. WRITERS IN FRENCH.—14. WRITERS IN ENGLISH.

8. **The Language of the Normans.**—In the preceding chapter mention was made of the establishment in England of the Scandinavians or Danes (*see* p. 13, s. 7). In the districts formerly comprised in the ancient *Danelagh* (Dane-law) which Alfred ceded to them, traces of their speech still linger in the names of localities, and in the dialects of the peasantry. But their arrival produced no marked or lasting influence upon the language spoken in the South.* They do not seem to have extended their limits; and, speaking, as they did, a tongue differing little more than dialectically from that of those around them—for Old Norse, or Danish, and Old English, both belong to the Teutonic stock of the Aryan family—they easily relinquished it to adopt the language of their neighbours. By the time of the Norman Conquest a complete fusion of races and speech appears to have been effected.

With the Norman Conquest, however, came another and a widely different language. It is true that the Northmen under Rollo, or Rolf the Ganger, who, in 912, had extorted the cession of Normandy from Charles the Simple, were Scandinavians, like those who, in 878, had obtained the *Danelagh* from Alfred, and Scandinavians, moreover, who had first endeavoured to find a settlement in England. But whereas, in the latter case, they had adopted a language derived from a Teutonic stock, and not materially differing from their own, in the former they had learned a Southern dialect of an entirely different descent, and issuing from the *Classical* or *Greco-Latin* group of the Aryan or Indo-European Family of Languages.

* *See* Skeat's *Principles of Eng. Etymology*, i. 1887, ch. xiii. for the Scandinavian influence; also his *Dictionary*, 2nd ed. p. 750, for a list of about 700 words.

This was the Romance (*Romane* or *lingua Romana*) tongue of France. In former times it was divided into two great dialects, taking their titles from their different modes of expressing assent—the LANGUE D'OYL (Northern or Norman-French) and the LANGUE D'OC (Occitanian or Provençal), *Oyl* and *Oc* corresponding in either case to our affirmative 'Yes.' The former was spoken to the north, and the latter to the south, of the River Loire. The French brought over by the Normans was, of course, a modification of the *Langue d'Oyl*; but when, in 1154, those portions of South-Western France which Henry II. had acquired with Eleanor of Guienne were added to the English territories, the *Langue d'Oc* also became known in this country, and Henry's son, the Troubadour King, Richard I., is said to have written poems in the Southern Dialect. A *Sirvente* or Military poem, attributed to him, and said to have been composed in his German prison, has been preserved.* The following is the first verse in Provençal and Norman-French respectively:—

| LANGUE D'OC. | LANGUE D'OYL. |
|---|---|
| Jà nuls hom près non dirà sa razon<br>Adrechament, si com hom dolens non;<br>Mas per conort deu hom faire canson:<br>Pro n'ay d'amis, mas paûre son li don,<br>Aucta lur es, si per ma rezenson<br>Soi sai dos yvers pres. | La! nus homs pris ne dira sa raison<br>Adroitement, se dolantement non,<br>Mais por effort puet-il faire chançon;<br>Moût ai amis, mais poure sont li don,<br>Honte i auront se por ma reançon<br>Sui ca dos yvers pris. |

9. **Progress of the English Language.**—At first, the language of the conquerors proved stronger than that of the conquered; and although the *Saxon Chronicle*, a work in the vernacular (*see* p. 14, s. 7), comes down as far as 1154, the English Language, for a long period after the date of the Norman Conquest, ceased to be employed in literature, or by the governing classes. Normans filled the Ecclesiastical, State, and Court offices; Normans for the most part held the land; and the military were Norman. Latin was the language of the laws and of the learned; in popular literature, the *trouvères* or minstrels of the Normans displaced the native *scóps* or gleemen, and the elder English was for the time suppressed and ignored. Yet, to use the happy simile of Mr. Campbell,† 'the influence of the Norman Conquest upon the language of England was like that of a great inundation, which at first buries the face of the landscape under its waters, but which, at last subsiding, leaves behind it the elements of new beauty and fertility.' There still existed among the inferior classes an unquenchable

* Sismondi's *Lit. of the South of Europe*, Bohn's ed. i. 116. The Provençal verse has been corrected from Raynouard, *Poésies des Troubadours*, iv. 183.

† *Essay on English Poetry*, 1848, 1.

vernacular, vital and vigorous enough to rear itself against oppression, to effect its own re-construction, to gather new strength from the very tongue of its oppressors, and finally, simplified and renewed, to resume its ascendency.

It may be well to describe, in fuller detail, this transformation of the language. Although continuing essentially English it underwent two material changes—the one acting upon its structure, the other upon its substance. To these phases in its history the names of First and Second Great Revolutions have been very suggestively applied. The former practically belongs to the present chapter; the latter, partly to the present and partly to the next. Before the arrival of the Normans the language may be defined as 'a highly-inflected language with a vocabulary of native growth,' and these characteristic features it retained until the Conquest. Subsequent to that period the disintegration or breaking-up of its inflectional system which constitutes its First Revolution, was gradually effected. It became 'an illiterate patois,' to which various names have, at times, been applied; of these, the term, 'Transition Old English,' employed by Mr. Sweet, would seem most appropriate. With the precise cause of this alteration we cannot deal, and although it can by no means be entirely attributed to the Norman invasion, it nevertheless practically coincided with the new order of things, social and political, which ensued from that event.

During the third century after the Conquest, the struggle for supremacy between Norman-French and English began to decline; the conquerors relinquished their attempts to impose their own tongue upon their subjects, and, on the contrary, began to learn and write English themselves. The English, upon their side, began to admit Norman words into their vocabulary. In this combination of a Romance, Norman, or French element with the Teutonic dialects the Second Revolution consists. Its more active period belongs to the succeeding chapter. But its commencement may in a general way be said to correspond with the beginning of the Early 'Middle English' stage, 1200–1300 (*see* p. 3, *n.*). 'For a long time the two languages, French and English, kept almost entirely apart. The English of 1200 is almost as free from French words as the English of 1050; and it is not till after 1300 that French words began to be adopted wholesale into English.'*

10. **The Literature of the Anglo-Normans.**—With the peaceful accession of Edward the Confessor, it has been said, an

* Sweet, *New Eng. Grammar*, 1892, § 617. *See* also §§ 610–628. Skeat's *Principles of Eng. Philology*, Pt. II. 1891, chaps. i.–xii. deals with the philological side of the subject. Prof. Lounsbury's *Hist. of the Eng. Lang.* 1894, pp. 48–114, gives a clear general account.

opportunity appeared to have at last arrived for the revival of English literature from the degradation into which it had fallen after the time of Alfred. But, practically, Edward's ascent of the throne in 1042 only prepared the way for the change which the Norman Conquest subsequently effected, viz., the stifling of the vernacular literature for nearly a century and a half. The new King was a middle-aged man, who had been educated in France. He was nearly related to the Dukes of Normandy, and his sympathies and opinions were naturally French. In his reign the inroad of Norman modes of thought and speech, so powerful under his immediate successors, had already commenced; and for nearly the whole of the long period of which the present chapter treats, Latin and Norman-French were the recognised vehicles of literature, the former being employed in the graver work of history or science—for the records of the chronicler or the speculations of the scholastic philosopher, and the latter—until the voice of English was once more heard—in the popular narratives of Romance and Chivalry.

'The native tendencies of the Saxons,' says Prof. Masson, 'had been rather to the practical and ethical.' Widely differing in character were the lively *fabliaux* and chivalrous romances which the Norman minstrels and *jongleurs* made familiar in court and castle. The chief exponents of this lighter literature were the *trouvères* or *menestrels* of Northern France. The lyric poetry of the Provençal *troubadour*—the Languedocian equivalent for *trouvère*—although naturalised to some extent in England after the accession of Henry II., never made any lasting impression upon our literature. As has been already implied (p. 12), the narrative predominated over the true lyric element even in earlier days, and so vigorously was it now reinforced by the Trouvère influence 'that in the whole course of English literature since one can see the narrative impulse ruling and the lyric subordinate.' *

The *Trouvère* poetry may generally be classed under the two heads of *fabliaux*, or short, humorous and frequently malicious stories in verse; and the longer and more ambitious *romances* of chivalry. The former, until the time of Chaucer, cannot be said to have greatly affected our literature. But an extraordinary impetus was given to the labours of the romancers by the appearance, by 1147, of the legends of Arthur and Merlin which Geoffrey of Monmouth had incorporated in his semi-fabulous *History of the Britons*. Here was a new and unworked field, and the writers who had been contented with inventing fresh episodes in new narratives of Charlemagne and Alexander, turned eagerly to the majestic figure of 'mythic Uther's son.'

* Masson, *British Novelists and their Styles*, 1859, 43-7.

Geoffrey's history became the germ of the vast cycle of Romances, which, unexhausted even in our day, has furnished to the verse of Ld. Tennyson the themes for those lofty lessons of nobility and courtesy which he has interwoven with his *Idylls of the King*.

11. **The Arthurian Romances.**—Whether the incidents of Geoffrey's narrative were derived from Welsh originals or Breton traditions, or from both—and to what extent he has amplified or 'romanced' them, are enquiries of too lengthy and contradictory a nature to be attempted here.* It is sufficient to state that they immediately became popular and were at once reproduced in French, with considerable amplification, by Geoffrey Gaimar and Mestre Wace, and later by the English Layamon, who introduced them into his *Brut d'Angleterre*. Meanwhile an extensive development of the Arthurian story seems to have taken place. Whether the additions are due to the vigorous fancy of the narrators, or to the discovery of other traditions, which the general interest in the subject had facilitated, it is impossible to decide, but one thing is clear, viz., that at the end of the reign of Henry II. there were no less than five separate prose narratives or *Romans* upon the subject. The first of these —the *Roman du Saint Graal* (sometimes called the *Roman de Joseph d'Arimathie*), is the story of the holy vessel (*graal, greal, greil* = a plate or dish) from which Our Lord ate at the Last Supper, and which Joseph of Arimathea employed to collect his blood, bringing both vessel and contents—so runs the tradition—afterwards into Britain †:—

> 'Hither came Joseph of Arimathy,
> Who brought with him the *holy grayle*, (they say,)
> And preacht the truth; but since it greatly did decay.'
> (Spenser, *Faery Queene*, Bk. II. x. 53.)

The second is the *Roman* of the Prophet Merlin. The third—the *Roman de Lancelot du Lac*—records the adventures of that knight and his love of Guenever; the *Quête* (or seeking) *du Saint Graal*, which had been lost, forms the subject of the fourth, while in the last—the *Roman de la Mort Artus*—the death of the King is related. The manuscripts assign the last three of these to Walter Map, yet modern criticism has not allowed his claim to the works, as we now have them, to pass wholly unquestioned. Robert de Borron, to whom the other two are assigned, certainly wrote a *verse* rendering of the 'Joseph' legend, and the beginning of a 'Merlin.'

Another writer, Luces, Seigneur de Gast (xii. Cent.), appears to have invented or discovered the character of Tristram, the 'first

* See M. A. Borderie's *L'Historia Britonum attribuée à Nennius*, 1883.
† See A. Nutt's *Studies on the Holy Grail*, 1888.

part' of whose achievements he recounted in the so-called *Roman de Tristan*. A second part was afterwards produced by Robert de Borron's brother or relative—Hélie de Borron, to whom we also owe a supplementary hero, *Gyron le Courtois*, and 'a fresh race of worthies.' To this list must be added, according to Sir Frederick Madden (from whose preface to *Sir Gawayne* the foregoing information is derived*), the metrical romances composed between 1170 and 1195, by the French poet, Chrestien de Troyes, and the prose of Rusticien de Pise, and other writers of the thirteenth and fourteenth centuries. Chrestien's *Erec et Enide*, re-told in the *Idylls of the King*, *Perceval le Gallois ou le Conte du Grail*, and the *Chevalier au Lyon*, re-appear in the collection of Welsh fairy tales translated by Lady Charlotte Guest from ancient Welsh MSS., and published, in 1838-49, under the title of the MABINOGION. Finally, in the reign of Edward IV., the Arthurian romances, chiefly those of Map and Robert de Borron, were re-compiled into one volume by a certain Sir Thomas Malory, and given to the world, in 1485, from the press of William Caxton. Malory's book is entitled *Le morte Darthur*. 'Notwithstondyng' (says the colophon) 'it treateth of the *byrth, lyf, and actes* of the sayd kynge Arthur, of his noble knyghtes of the rounde table, theyr meruayllous enquestes, and aduentures, thachyeuyng of the sangreal, and in thende the dolourous deth and departyng out of thys world of them al.' The original edition of this 'prose epic' has been lately reprinted, together with a valuable study of the sources of the work.†

12. **Writers in Latin.**—By position and eminence, **Lanfranc** (1005—1089), a Lombard priest whom the Conqueror brought from his monastery of Bec in Caen to be Primate of England, is entitled to a prominent place among the Latin writers of this period. He is distinguished for his zealous encouragement of schools and scholars, and for his praiseworthy endeavours to cultivate the study of Latin in England, as already he had cultivated it in France. His literary reputation is based upon the logical acuteness with which, *circa* 1080, he defended the Real Presence against Berengarius in a *Treatise on the Eucharist*. Commentaries on the Psalms and St. Paul's Epistles are included among his remaining writings. **Anselm** (1034-1109), a Lombard like Lanfranc, and his successor both at Bec and Canterbury, also greatly furthered the extension of knowledge. But he is more famous for his dispute concerning the Trinity

* *Sir Gawayne; a Collection of Ancient Romance-Poems*, Bannatyne Club, 1839.
† By Mr. Nutt, in 3 vols. 1889-91, ed. H. Oskar Sommer. Several cheap editions—e.g. the *Globe*—also exist.

with the founder of the sect of the Nominalists, Roscellinus; and by his association with that great system for 'conciliating faith with reason'—the SCHOLASTIC PHILOSOPHY,—to the ranks of whose thinkers England successively contributed a—to use the jargon of the schoolmen—*Doctor Irrefragabilis* (**Alexander Hales,** *d.* 1245); a *Doctor Subtilis* (**Duns Scotus,** *d.* 1308), perhaps the greatest master of the Art, and leader of the Scotists as opposed to the Thomists, or followers of Thomas Aquinas (*d.* 1274); and, lastly, a *Doctor Invincibilis* (**William of Occam,** *d.* 1347), from whose triumphant revival of Nominalism, which had declined during the temporary ascendency of Realism in the thirteenth century, the final decay of Scholasticism takes its date. The Nominalists, it should be explained, held universal notions, or the *genera* and *species* of things, to be nothing more than names, while the Realists, on the other hand, regarded them as expressive of real existences. In connection with Scholasticism must also be mentioned **John of Salisbury** (1120—1180), who, in his *Policraticus, de Nugis Curialium et Vestigiis Philosophorum*, 'appeals to the nobler philosophy of Christian moralists against the vain array of logical formulas,' * and contrasts the frivolous ambitions of Court life with the worthier objects of the student.

The famous Franciscan and philosopher of Henry III.'s reign, **Roger Bacon** (1214—1292), also belongs to the Latin writers of the Anglo-Norman period by his *Opus Majus*, *Opus Minus*, and *Opus Tertium*. These works, pent in their writer's mind until Pope Clement IV. released him from the strict anti-literary rule of his order, were composed, we are told, in eighteen months: an instance, says one of his editors, of 'application almost superhuman.' They display an advanced knowledge of mathematical and physical science; but, better than this, a healthy hatred of what their author styles the four *offendicula* or stumbling blocks to truth—tradition, custom, the teaching of inexperience, and shame of ignorance. In some of Bacon's ingenious conjectures, discoveries of a much later date, as, for example, gunpowder and the telescope, are popularly held to have been foreshadowed; but, in the opinion of judges, too much importance has been attached to the question.

Another distinguished Latin writer was **Walter Map** or **Mapes** (xii. Cent.), Archdeacon of Oxford, who, upon the strength of the drinking song in rhyming Latin verse extracted from the humorous *Confession of Golias*, has, perhaps unjustly, acquired a traditional reputation for joviality. Several other satirical poems, directed

* G. H. Lewes, *Hist. of Philosophy*, ii. 31.

like the Confession, against the vices of the clergy—the Cistercians especially—and having for their hero the same personage—a worthless clerical sensualist and pot-companion—have been attributed to Map. His versions of the Arthurian Romances (*see* p. 20, s. 11) have already been referred to. He also wrote a Latin book with a similar title to that of John of Salisbury—*De Nugis Curialium*,—a shrewd and chatty record of Court *ana* and recollections. Map was apparently a person of considerable wit and ability, and if he wrote all the poems printed in Mr. Wright's collection,* may lay fair claim to the title of 'Anacreon of his Century' bestowed upon him by Lord Lyttelton. As an example of Leonine verse, we print two of the less-cited quatrains of the 'drinking-song' above referred to:—

'Unicuique proprium dat natura donum:
Ego versus faciens libo vinum bonum,
et quod habent melius dolia cauponum;
tale vinum generat copia sermonum.

'Tales versus facio quale vinum libo:
nihil possum scribere nisi sumpto cibo;
nihil valet penitus quod jejunus scribo,
Nasonem post calices carmine præibo.'

In some stricter forms of this measure there is a rhyme in the middle of the verse, as in the well-known epitaph of Bede:—

'Hac sunt in *fossa*, Bedæ Venerabilis *ossa*.'

The remaining writers of this class are very numerous; but they are chiefly historians or chroniclers. Among them may be mentioned **Eadmer** (*d.* 1124), a Benedictine of Canterbury, who wrote, among other works, a *Life of Anselm*; **Ordericus Vitalis** (1075–1142), author of an *Ecclesiastical History of England and Normandy*; **William of Malmesbury** (1095–1143), author of an English History—*De Gestis Regum Anglorum*; **Geoffrey of Monmouth** (*d.* 1154), already mentioned;† **Henry of Huntingdon** (*d.* after 1154); **Joseph Iscanus** or **Joseph of Exeter** (*d.* 1195), author of *The Antiocheïs*, a poem on the Third Crusade, and an epic in six books on the Trojan War; **Geoffrey de Vinsauf** (*d.* xii. Cent.), author of a treatise—*De Nova Poetria*; **Gervase of Tilbury** (*d.* xii. Cent.), whose *Otia Imperialia* were written to amuse the Emperor Otho IV.; **Roger of Wendover** (*d.* 1237); **Roger de Hoveden** (xii. and xiii. Cent.); the topographer and poet, **Giraldus**

* Camden Society's publications: *Poems attributed to Walter Mapes*, edited by Thomas Wright, F.S.A., 1841. The *De Nugis* alone is certainly his.

† *See* p. 20, s. 11, *The Arthurian Romances*.

**Cambrensis** or **Gerald de Barri** (1147–1217 ?); **Joscelin de Brakelonda** (xii. and xiii. Cent.), whose 'Boswellean Note-book' of the doings at St. Edmondsbury Convent plays a considerable part in Carlyle's *Past and Present*;* and **Matthew Paris** (*d.* 1259). As a rule these authors were little more than painstaking compilers of records making no pretensions to force, originality, or elegance of style. Some of them, however—for example, William of Malmesbury—far excel the rest in composition. Others—as Joseph of Exeter and Geoffrey de Vinsauf—chose metre for the medium of their productions, and attained to respectable fluency and proficiency as versifiers.

13. **Writers in French.**—If we except the *trouvère*, Taillefer, whom Wace represents as riding to his death at Hastings:—

> 'Sur un roussin qui tot alout
> Devant li dus alout cantant
> De Kalermaine e de Rolant
> E d'Oliver et des vassals
> Ki moururent à Roncevals,'†

the earliest French writer of any importance is a protégé of Queen Adelais of Louvaine, **Philippe de Thaun** (*fl.* xii. Cent.), who wrote an allegorical and chronological poem, *De Creaturis*, and a *Bestiarius*, or Natural History, which he dedicated to the '*mult bele femme*,' his protectress. Another is **Sanson de Nanteuil**, who lived in the reign of Stephen, and translated the Proverbs of Solomon into octosyllabic Norman-French, under the title of *Romanz*, thus illustrating the earlier meaning of the word, which at first signified nothing more than '*liber Romanus*,' a work in the Romance language.

Of the Norman rhyming Chroniclers the chief are **Geffrai Gaimar** (*fl.* 1150), author of a rhymed chronicle entitled *Estorie des Engles* (Angles), coming down to the death of Rufus; the so-called 'Mestre' **Wace** (*d.* 1184), a canon of Bayeux, author of the *Brut d'Angleterre*, a history of England from the Brutus of fable to the death of Cadwallader (689), based mainly upon Geoffrey of Monmouth; and the *Roman de Rou* (or Rollo), a chronicle of the Dukes of Normandy, from the earliest period to the reign of Henry II.; **Benoît de St. Maur** (*fl.* 1180), who, like Wace, wrote a *Roman de Normandie*, which extended to 43,000 verses, and also a *Roman de Troye*; and, lastly, **Peter de Langtoft** (*flor.* 1300), Canon of the Priory of St. Augustine at Bridlington, in Yorkshire, who compiled a metrical

* *v.* book ii. *The Ancient Monk.*

† Wace, *Roman de Rou*, cited in Taine, *Hist. of English Literature*, Van Laun's translation, Bk. I. chap. ii. Div. 2.

*History of England*, translating and continuing Geoffrey of Monmouth to the reign of Edward I. A life of Becket in French verse, from the Latin of Herbert de Bosham, Becket's secretary, has also been attributed to Langtoft; it is not by him.

The already mentioned Arthurian Romancers—**Walter Map, Robert de Borron,** and **Luces du Gast;**—**Robert Grosstête,** Bishop of Lincoln (1175–1253), an Englishman who wrote a religious poem 'upon the favourite subject of the fall and restoration of man,' sometimes called the *Chastel* or *Chateau d'Amour* (viz. the Virgin Mary); and **Hugh of Rutland,** a native of Cornwall, who, deserting the Arthurian legends, laid the scene of his lengthy metrical romances, *Ypomedon* and *Protesilaus*, in the south of Italy, conclude our list of writers in Norman-French. There are, however, numerous French metrical romances, of which the authorship is unknown or uncertain. Such are the *Lai de Aveloc*, assigned to the first half of the twelfth century, the *Roman du Roi Horn*, and others.

14. **Writers in English.**—Besides a few brief fragments attributed to the Durham Hermit, **St. Godric** (*d.* 1170), and five lines known as the *Here Prophecy*, 1189, the first English writings after the Conquest are those of **Layamon,** a worthy priest of Ernley-by-Severn (assumed to be Areley-Regis, near Stourport, in Worcestershire), who translated the *Brut* of Wace (*see* p. 24, s. 13); and, completing it from other sources, produced, about 1200, a Brut or *Chronicle of Britain*. 'The language of Layamon,' says his editor, Sir Frederic Madden, 'belongs to that transition period in which the groundwork of Anglo-Saxon phraseology and grammar still existed, though gradually yielding to the influence of the popular forms of speech.' The Chronicle extends to more than 14,000 long verses; it holds loosely to the alliterative principle of the Old-English poems, and it also contains many rhymed couplets. A curious feature of the work is its 'nunnation,' or employment of the letter *n* as the termination of certain words. It has also been remarked as characteristic of the writer's unwillingness to employ the language of the conquerors that, although he is translating from a French original, and would naturally be tempted to employ French words, there are scarcely fifty such in the whole of his work. The specimen given in our Appendix of Extracts will afford some idea of the first-named peculiarity, and of the general character of the composition.*

The *Ormulum*, a series of metrical homilies, attributed to **Orm** or **Ormin,** an Augustine monk, is usually placed after the Chronicle

* *See* Appendix A, Extract VI.

of Layamon; the date is uncertain. Orm's simple style is unpoetic; rejecting alliteration and rhyme he uses the *septenar*, which is divided into two half-lines of eight and seven syllables.* A purist in vocabulary—he has few French or Latin words—and spelling, his poem is chiefly valuable for phonetic history.

Two rhyming chroniclers, **Robert of Gloucester** (*temp.* Henry III., Edward I.), and **Robert of Brunne** or **Robert Mannyng** (1260–1340), are the principal writers of this class after Layamon and Orm. The former, who has been styled by his editor, Hearne, the 'English Ennius,' wrote, about 1280, a *Chronicle of England* from Brutus to Henry III. (1272), the earlier portions of which are derived from Geoffrey of Monmouth. It is in rhymed lines of fourteen syllables; and for its topographical accuracy was consulted by Selden when annotating Drayton's *Polyolbion*. Several lives of saints, a *Martyrdom of Thomas à Becket*, and a *Life of St. Brandan* also came from his pen. 'As a relater of events,' says Mr. Campbell, 'he is tolerably succinct and perspicuous, and wherever the fact is of any importance he shows a watchful attention to keep the reader's memory distinct with regard to chronology, by making the date of the year rhyme to something prominent in the relation of the fact.' † The following lines, bearing upon the introduction of the French language into England, are taken from this chronicler's account of the reign of William I.:—

'Thus com, lo! Engelond in-to Normandie's hond.
And the Normans ne couthe speke tho [*then*] bote hor owe speche,
And speke French as hii dude atom [*at home*], and hor children dude also teche.
So that heiemen [*high-men*] of this lond that of hor blod come,
Holdeth alle thulke speche that hii of hom nome [*took*].
Vor bote a man conne Frenss me telth of him lute [*little*];
Ac lowe men holdeth to Engliss and to hor owe speche yute [*yet*].
Ich wene ther ne beth in al the world contreyes none,
That ne holdeth to hor owe speche, bote Engelond one [*alone*].' ‡

The chronicle of the second writer named above, Robert of Brunne (Bourn in Lincolnshire), is said to have been finished in 1338. It is in two parts, the first of which, in octo-syllabic rhyme, is translated from Wace (*see* p. 24, s. 13); the second, in Alexandrine verse, from Peter de Langtoft (*see* p. 24, s. 13). Brunne is a smoother versifier than Robert of Gloucester. It is notable too, that his work

* See Appendix A, Extract VII.
† *Essay on English Poetry*, 1848, 18–9.
‡ *Specimens of Early English*, by Rev. R. Morris, LL.D., and Rev. W. W. Skeat, M.A. (*Clarendon Press Series*), Part II. 1894.

has a popular purpose;—it is 'not for the lered (*learned*) but for the lewed (*unlearned*), and made

> '— for the luf [*love*] of symple menne
> That strange Inglis canne not kenne [*know*].'

Under the title of *Handlyng Synne*, he also produced, in 1303, a free paraphrase of the *Manuel des Péchiez* of a certain William of Wadington, enlivening it with numerous anecdotes frequently illustrative of monkish morality. An extract from Brunne's Chronicle will be found in Appendix A.*

Other writers in English are **Dan Michel of Northgate,** author of a prose translation from the French, entitled the *Ayenbite of Inwyt* (Remorse of Conscience), 1340; **Richard Rolle**, styled the Hermit of Hampole (*d.* 1349), author of a dull *Pricke of Conscience*, 1340, in the Northumbrian dialect, which drags its slow length to nearly ten thousand lines; and **Laurence Minot** (1308–1352), to whom belongs the credit of having quitted the beaten track of translation and adaptation to follow the bent of his invention. From Minot we have eleven military ballads celebrating the victories of Edward III., from Halidon Hill (1333) to the Battle of Guisnes (1352).†

*The Ancren Riwle*, or rule of Female Anchorites, a pious prose treatise possibly compiled (*c.* 1210) by **Richard Poor** (*d.* 1237), is one of several works of unknown authorship. Another, the metrical *Genesis and Exodus* (*ante* 1300), is a humble attempt to follow in the wake of Cædmon (p. 10); while in the lengthy *Cursor Mundi* (*c.* 1320) the whole history of the world is passed in review, from the Creation onward. This, therefore, has a distinct relation to our cycles of Miracle Plays. The skilful and artistic *Owl and the Nightingale* (*c.* 1250) narrates in dialogue a contest between the two birds as to their vocal merits, which they refer to **Nicholas of Guilford,** sometimes doubtfully held to be the author. Examples of early *fabliaux* (*see* p. 19) are found in *Dame Siriz* (*temp.* Hy. III.), which shows signs of Indian origin; in *The Fox and the Wolf*, our earliest 'animal' poem, prophetic of Chaucer's delightful Nun's Priest's Tale; while the *Land of Cockaygne* is 'an allegorical satire on the luxury of the church, couched under the description of an imaginary paradise'‡—that of 'Kitchen-land'!

Many English versions of the French Metrical Romances also

* *See* Appendix A, Extract VIII.
† *See* Appendix A, Extract IX.
‡ Campbell, *Essay on English Poetry*, 1848, 15.

belong to this period. Such translation began under Henry III., and under Edward I. and his successors it assumed vast proportions: 'The English seized at random the rich treasures of French poetry, bringing forth what was valuable or worthless, ancient or modern, popular or courtly, in order to adapt it for the home public.'* The popular Arthurian cycle was extended by poems like *Sir Tristrem*, formerly attributed to Thomas of Erceldoune (Earlston in Kirkudbright, on the Scotch Border), called 'the Rhymer;' by *Ywaine and Gawin*, and the later *Sir Gawaine and the Green Knight*. The Alexander saga, of which we saw faint indications even before the Conquest (*see* p. 15), now became popular in England as it was throughout Europe, and our oldest version, like that of *Sir Tristrem*, dates from the reign of Edward I. Of the Charlemagne cycle we have about ten romances. *Richard Cœur de Lion* indicates a tendency to apply the extravagant romance treatment to a more 'national' hero; *Floris and Blanchefleur* (*temp.* Henry III.) shows a late Greek and oriental influence due largely to the Crusades. Other poems are distinctly English or Anglo-Danish in origin, although the stories only survive in translations from the French. Such are *Havelock* and *King Horn*; while the popular *Guy of Warwick*, of which we have several translations, has its scene laid in the days of King Athelstan, and *Bevis of Hampton* in those of King Edgar. Both the latter arose early in the fourteenth century. Most of these romances are in rhyming octosyllabic metre, but that French influence did not wholly destroy the taste for our older alliterative verse is seen in two *Alexander* fragments, in *William of Palerne* or *William the Werwolf* (1355), as well as in the poem by Langland which is dealt with in the next chapter.

One fourteenth century poem stands apart from these Anglo-French romances. It is a rather fanciful medieval 'In Memoriam,' a difficult but interesting lament of a father over the death of his two-year-old child. First edited thirty years ago by Dr. Morris, it was called by him the *Pearl*; and its poetic value may be judged from the lines written by Lord Tennyson for a more recent edition: †

> 'We lost you—for how long a time—
> True pearl of our poetic prime!
> We found you, and you gleam reset
> In Britain's lyric coronet.'

* Ten Brink. *Early Eng. Literature*, i. p. 234-5.

† That of Mr. I. Gollancz, 1891, published by Mr. Nutt, by whose joint permission the lines are reproduced. Mr. Gollancz has added a modern rendering.

## CHAPTER III.

### FROM CHAUCER TO SURREY.

1350—1550.

15. PROGRESS OF THE ENGLISH LANGUAGE.—16. LANGLAND, GOWER, BARBOUR, —17. CHAUCER.—18. MANDEVILLE, WICLIF, TREVISA.—19. OCCLEVE, LYDGATE.—20. JAMES OF SCOTLAND.—21. PECOCK, FORTESCUE.—22. THE 'PASTON LETTERS.'—23. THE INTRODUCTION OF PRINTING.—24. HAWES, BARKLAY, SKELTON.—25. THE SCOTCH POETS.—26. TRANSLATIONS OF THE BIBLE.—27. BERNERS, MORE.—28. ELYOT, LATIMER, CHEKE.—29. WYATT, SURREY.—30. EARLY DRAMATIC WRITERS.—31. BALLAD POETRY.

15. **Progress of the English Language.**—In the preceding chapter (*see* p. 17, s. 9) the progress of the written vernacular tongue was traced from the Norman Conquest to the middle of the fourteenth century. During that period it had undergone what has been styled its First Great Revolution, *i.e.* the change of its structure by its conversion from an inflected into an un-inflected language; and commenced its Second Great Revolution: *i.e.* the change of its substance by the admission into its vocabulary of numberless Norman-French words. During the period embraced in the present chapter—from the middle of the fourteenth to the middle of the sixteenth century—this second revolution proceeded with accelerated vigour. It will be remembered that a prominent cause of the further alteration in the language was the gradual disuse of French. To this a new motive was now given by the Gallic wars of Edward III. By 1350 English had taken the place of French as a medium for teaching Latin in schools; and, in 1362, it was enacted that all trials at law should henceforth be conducted in English, upon the plea that French was become unknown in the realm (*est trop desconue en le dit realme*). As the supremacy of Norman-French declined, the reviving English made amends for its long period of suppression and stagnation by recruiting and increasing its powers from the very language which, in its servitude, it had persistently declined to assimilate. Simplified in its gram-

mar, enriched in its vocabulary, it becomes henceforth more vigorous, more plastic, more fluent, and better fitted in every respect for expressing the varieties of a literary style.

That part of the second Great Revolution included in the foregoing chapter extends half way through the 'Middle English' period, 1200–1500. The present chapter takes us to the beginning of 'Modern English,' which Mr. Sweet (cf. p. 3, *n.*) would place as early as 1500, while others prefer the date 1550. It embraces, we may remark, the whole of the time occupied by the growth and progress of the great English Protestant Reformation, and by another movement of no small importance to the advancement of our national literature,—the introduction into and establishment in England of the art of printing, to which, in its chronological order, a reference will hereafter be made.

16. **Langland, Gower, Barbour.**—As the earlier works of Chaucer belong to the latter half of the reign of Edward III., he might fairly precede the writers of this period. But before giving any account of the 'Father of English Poetry' (as Dryden calls him), it will be convenient to deal with the three chief poets of his day—Langland, Gower, and Barbour. This arrangement is the more justifiable in that the writings of none of them, Gower, perhaps, excepted, can be said to have been vitally influenced by the works of Chaucer. The first on the list, **William Langley** or **Langland** (1332—1400?), conjectured to have been a secular priest, and a native of Cleobury Mortimer, in Shropshire, passes for the author of a remarkable allegorical poem entitled, *The Vision of William concerning Piers the Plowman*, in alliterative unrhymed metre. From internal evidence the earliest form of this poem is believed to belong to the year 1362, and to have been partly composed by its author while wandering about the Malvern Hills. Subsequently he appears to have come to London, to a minute knowledge of which he testifies by numberless allusions. About 1377 and again about 1393, he is supposed to have re-written or re-cast his work, so that its composition extends over a number of years. It consists of several *passus* or sections describing a series of visions. One prologue and the first seven of these *passus* only refer to the vision of Piers the Plowman—the typical honest man (at times identified with the human nature of Christ), after whom the entire collection has been named. The remaining thirteen of the twenty *passus* deal successively with the 'visions of William' concerning certain abstractions or virtues named respectively *Do-well*, *Do-bet* [ter], and

*Do-best.** A detailed analysis of the book is impossible in this place. But the following quotation will convey some idea of its character and intention:—'The *Vision* has little unity of plan, and indeed—considered as a satire against many individual and not obviously connected abuses in church and state—it needed none. But its aim and purpose are one. . . It was [is] a calm, allegorical exposition of the corruptions of the state, of the church, and of social life, designed, not to rouse the people to violent resistance or bloody vengeance, but to reveal to them the true causes of the evils under which they were suffering, and to secure the reformation of those grievous abuses, by a united exertion of the moral influence which generally accompanies the possession of superior physical strength.'† The popularity of Langland's satire gave rise, about 1394, to a shorter poem (with which it is sometimes confused) levelled against the friars, and entitled *Pierce the Ploughman's Crede*. Nothing is known of its author beyond the fact that he says he wrote the *Plowman's Tale*, sometimes printed as Chaucer's.

The next great poetical contemporary of Chaucer, faintly (but perhaps discriminately) commended by him as 'the morall Gower,' was a poet of a different and less original stamp than the author of *Piers the Plowman*. Like Langland, **John Gower** (1325?—1408) also had a purpose; but its expression was impaired by the diffuseness of his style, and overpowered by his unmanageable erudition. The senior and survivor of Chaucer, he was of a knightly family in Kent, where he possessed considerable estates. He was well educated, where we know not, lived much in London, in close relations with the court, married at an advanced age, and was buried in St. Saviour's, Southwark, to which church, says his epitaph, he was 'a distinguished benefactor.' His principal works are *Balades*, love-poems in the Provençal manner, preserved in a copy presented by the author to Henry IV.; the *Speculum Meditantis*, or *Mirror of Man*, written in French; the *Vox Clamantis*, in Latin elegiacs, and the *Confessio Amantis*, 1393, in English octosyllabic metre. Of the second of these, which is described by a contemporary‡ as seeking to teach 'by a right path, the way whereby a transgressed sinner ought to return to the knowledge of his Creator,' no MS. is known to exist. The *Vox Clamantis*, to which was after-

* The 'Crowley' or B. text of 1377 is here referred to.

† Marsh, quoted by Skeat, *Piers Plowman*, II. xlix. 1886. See Morley's *Eng. Writers*, iv. 1889, for an analysis of the whole; also Miss K. M. Warren's prose rendering, 1895; J. J. Jusserand's study of the 'mystical' side of the poem, 1894; and Appendix A, Extract XI.

‡ Quoted in Morley, *English Writers*, vol. iv. p. 171, ed. 1889.

wards added a supplement known as the *Tripartite Chronicle*, treats the insurrection of Wat Tyler (1381) allegorically, and then deviates into 'a didactic argument on the condition of society in Gower's time, prompted by the significant outbreak described in the first book.'* The *Confessio Amantis* is a dialogue of more than 30,000 lines between Genius, a priest or clerk of Venus, and the poet himself (he was then over sixty years of age), in the character of an unhappy lover. Genius subjects him to a minute and searching interrogatory as to the nature of his offences against Love, taking the sins in turn, and exemplifying each by apposite stories from different sources. Thus *Chiding*, a sub-sin of *Anger*, is illustrated by accounts of the patience of Socrates, the blinding of Tiresias, the White Crow turned black (*cf.* the *Maunciple's Tale* in Chaucer, Appendix B), and so forth. The patient prolixity and power of barren detail which are expended upon this leisurely performance would make it intolerable to a modern reader, and have indeed extorted from students and editors such epithets as 'petrifying' and 'tedious.' Nevertheless, Gower, says Mr. Hallam, indulgently, 'though not like Chaucer, a poet of nature's growth, had some effect in rendering the language less rude, and exciting a taste for verse; if he never rises, he never sinks low; he is always sensible, polished, perspicuous, and not prosaic in the worst sense of the word.' †

The remaining great poet of Chaucer's time, **John Barbour** (1316?—1395), Archdeacon of Aberdeen in 1357, is the author of an 'animated and picturesque' metrical chronicle, or *romaunt* as he terms it, entitled *The Brus*, compiled about 1375, and relating the history of Scotland from 1286 to 1329, *i.e.*, from the death of Alexander the Third to that of Robert Bruce, of whose life and adventures it principally treats. The author, in his introductory lines, prays God that he may 'say nought but suthfast thing;' and his work has always been regarded as reliable from an historical point of view. Barbour has also been doubtfully credited with two fragments on the *Trojan War* found in two MSS. of Lydgate's work (*see* p. 41, s. 19), and with fifty metrical *Legends of Saints*.‡

17. **Chaucer.**—The researches of later scholars, and the valuable Six-text and other issues of the Society founded by Dr. F. J. Furnivall in 1868 § (a good work, to which all lovers of Chaucer

* Morley, *Eng. Writers*, iv. 182, 1889. † *Lit. History*, Pt. I. ch. i. § 51.

‡ See Skeat's ed. of *The Brus* (E. E. Text Soc. 1870-1889), xlv.-lii.

§ The results of the noble work of this Society—its issues of parallel texts, analogues and originals of tales, &c.—are embodied in Prof. W. W. Skeat's edition of Chaucer (*Clarendon Press*, 1894, 6 vols.), the text of which has been issued in a cheap one-volume edition (1895). Mr. A. W. Pollard's excellent *Primer*

are deeply indebted), have thrown much additional light upon the life and works of **Geoffrey Chaucer** (1340?–1400), and many once unsuspected biographical particulars respecting him have not survived the test of rigid cross-questioning. Relying on the poet's own deposition made at Westminster in October 1386, to the effect that he was at that date forty years of age and upwards (*del age de xl. ans et plus*), it is now held that he must have been born about 1340, instead of in 1328, as had been formerly supposed. No authority, indeed, still inclines to the old date, but the exact year cannot be regarded as finally settled. Neither is there any satisfactory evidence that he studied at either university, as some of his earlier biographers, basing their belief upon a passage in *The Court of Love* (of which the authenticity is now rejected), have inferred. It is, however, perfectly clear that, in 1357, he was employed in the household of Lionel, Duke of Clarence, third son of Edward III., 'probably as a page;'* that he served in France with Edward III. in 1359, was made prisoner, and released (it is likely) before the treaty of Bretigni (1360); that he received a pension of 20 marks from the King, in 1367, as *Valettus noster*; that he was married about the same time to a maid of honour to Edward's Queen; that he was frequently employed from 1370 to 1380, in diplomatic missions to Italy, France, and the Netherlands; that he was successively Comptroller of the Customs and Subsidy of Wools, Skins and tanned Hides for the Port of London (1374–86), Knight of the Shire for Kent (1386), and Clerk of the King's Works (1389–91); that he received small pensions from Richard II. and Henry IV.; that he finally died, probably at his house in the garden of the Chapel of St. Mary, Westminster, on the 25th October, 1400, and was buried in the Abbey. Brief as they are, these particulars suffice to show that the life of the great poet of the fourteenth century was —to use the words of M. Taine, 'from end to end that of a man of the world, and a man of action.'† Add to these that he was 'learned and versed in all branches of scholastic knowledge,' familiar with Norman and Provençal literature, a diligent student of Dante, Petrarch, Boccaccio especially, and some of the Latin poets, and it will be seen with what qualifications and advantages he was endowed.

For his personal appearance, we have the well-known coloured half-length portrait, painted from memory after his death by his

(Macmillan's Series), 1894, briefly summarises the results of recent research. Prof. Lounsbury's *Studies in Chaucer*, 3 vols. 1892, is full of helpful work; e.g. cf. the chapter on the 'Chaucer legend' in connection with what is referred to in our text. *See* also Prof. Ten Brink's *Chaucer Studien*, 1870.

* Ascertained by Mr. E. A. Bond, v. *Fortnightly Review*, Aug. 15, 1866.

† *Hist. of English Literature*, Van Laun's translation, Bk. I. ch. iii. Div. I.

disciple Occleve, which is preserved in the margin of a MS. of the *De Regimine Principum* of that writer (Harleian MS. 4,866). It was drawn when the poet was no longer young, for the beard (which is bi-forked) and the hair are gray; but it accords generally, by the downcast eyes and other characteristics, with the Host's account of the reserved and portly stranger, who looked upon the ground as though he would 'find a hare,' and who seemed

> '—Elvisch (*weird*) by his countenaunce,
> For unto no wight doth he daliaunce.' *

To the Host's picture, some of the poet's critics would add (and apparently without any great straining of probability), as applicable to Chaucer himself, the following lines from his description of the Clerk of Oxenford in the *Prologue* to the *Canterbury Tales*;—

> 'For him was lever have at his beddes heede
> Twenty bookes, clad in blak or reede,
> Of Aristotle and his philosophie,
> Then robes riche, or fithel, or gay sawtrie.
> But al be that he was a philosophre,
> Yet hadde he but litel gold in cofre; . . .
> Of studie took he most cure and most heede.
> Not oo word spak he more than was neede,
> And that was seid in forme and reverence
> And schort and quyk, and ful of high sentence.
> Sownynge in moral vertu was his speche,
> *And gladly wolde he lerne, and gladly teche.*'

Besides the *Canterbury Tales*, there are twenty-three poems varying in length and importance from the four lines of the *Proverbs* to the 8,000 of *Troilus and Criseyde*; several poems are lost, while numerous others—forty-three in all, comprising about 17,000 lines—have been uncritically attributed to him.† Like Dryden and Cowper, Chaucer illustrates the remark that 'great poets are not sudden prodigies, but slow results,'‡ for he produced little of value before he was forty. 'Grand *translateur*, noble Geoffrey Chaucer,' a contemporary poet termed him, and his work, like that of Shakespeare, is indeed marked by a very free use of the labours of others. Up to 1372 he wrote largely under French influence, to which the

* Prologue to *Rime of Sir Thopas*; *Canterbury Tales*.

† See Lounsbury's *Studies*, i.; also Skeat's *Chaucer*, i. 20–48. Only five need mention. *The Complaint of the Black Knight* is now known to be by Lydgate. *The Flower and the Leaf* was written, probably by a lady, as it states, *c.* 1450; *The Court of Love* must be dated *c.* 1500; *Chaucer's Dream* is even later. Only one—*The Cuckoo and the Nightingale* (? xiv. cent.)—can be considered 'doubtful;' and Prof. Lounsbury rejects it on internal evidence. Mr. Skeat will issue these poems in a seventh volume. He and some others attribute seven lately discovered little poems to Chaucer.

‡ Mr. Lowell, *My Study Windows: Chaucer*.

employment of his familiar seven-line stanza and the decasyllabic couplet have both been attributed. 'Chaucer Chronology' is distinctly uncertain, but his first poem (? 1366) is usually considered to be a free rendering in 184 lines of the *Pèlerinage de la Vie humaine* of Guillaume de Deguilleville, called *The A.B.C.* because each verse begins with a new letter of the alphabet. *The Complaynte unto Pite*, in which the seven-line stanza first appears, is often held to be his first original poem. The most important, however, of these early works was a translation of the famous *Roman de la Rose* of Guillaume de Lorris and Jean de Meung, although scholars are still divided as to how much, if any, of the existing version is by Chaucer.* *The Book of the Duchesse*, a rather conventional lament over the death of Duchess Blanche of Lancaster (*d.* Sept. 12, 1369), is the first poem—and one of few—of certain date. *The Compleynt of Mars* (298 lines) may also be an early work.

Chaucer's eleven months' visit to Italy (1372–3), while Petrarch (*d.* 1374) and Boccaccio (*d.* 1375) were still living, ushers in the second period of his work. Henceforth it is the influence of these and of Dante that is predominant, though Chaucer's work becomes increasingly individual. *Troilus and Criseyde*, his longest poem (1380–3), is based upon the *Filostrato* of Boccaccio, but nearly three lines out of four are his own,† while the atmosphere is purified, the characters are conceived in his own way, and treated with a psychological skill which makes this early novel in verse, in spite of blemishes, one of our finest poems. The unfinished *Hous of Fame* (1383–4) affords the most striking illustration—sometimes unduly magnified—of the influence of Dante. The allegorical *Parlement of Foules* (1382) and the incomplete *Legend of Good Women* (1385) again show Italian influence. This last poem is the earliest in which Chaucer is known to have used the heroic couplet, and we may thus connect with it two fragmentary metrical experiments, *Anelida and Areite* and the *Compleint to his Lady* (both *c.* 1380), in the latter of which the difficult *terza rima* of Dante is attempted. The seven lines to *Adam Scrivener* (*see* p. 39) and a balade to *Rosemounde* also belong to this period.

To Chaucer's third period, from 1386 onward, belong most of the *Canterbury Tales*, and a few short poems, such as the *Compleynt of*

* Ten Brink says none; Lounsbury (ii. 166) says the whole; Skeat, after rejecting it, now claims ll. 1–1705 for Chaucer, and sees *two* other hands in ll. 1706–7698. See Pollard's *Primer*, § 86.

† 5663 out of 8246, according to Mr. W. M. Rossetti's careful estimate. Boccaccio has only 5704 lines, and of these Chaucer rejects one half.

*Venus* (1393 ?), the *Envoy to Scogan* (1393), and that to *Bukton* (1396), and the oft-quoted *Lines to his Purse* (1399). With these we may associate an earlier group of five little poems—including the noble lines on *Truth*, partly suggested by the poet's translation of *Boethius* (1380–3), which is one of his four prose works: the others being the *Treatise on the Astrolabe* (1391), for 'liteli Lowys my sone,' a boy of ten, and two Canterbury Tales, that of *Melibeus* and the *Parson's Tale*.

*The Canterbury Tales*, which open a new era in,—or rather inaugurate,—modern English Literature, were chiefly written after 1386. They may be broadly dated at 1390. The main idea of connecting a variety of tales by a common thread was probably suggested by Boccaccio's *Decameron*. In Boccaccio's work the tales are told by ten fashionable fugitives from Florence, who, during the 'Black Death' of 1348, have sought an asylum in a country villa. The plan of Chaucer is much more pleasing and natural, besides allowing far larger scope. His tale-tellers are a number of pilgrims, selected from all classes of society, but united by a common object—a pilgrimage to the shrine of 'the holy blisful martir,' St. Thomas à Becket, at Canterbury. To this end they have assembled, in the month of April, at the 'Old Tabard Inn,' Southwark, which, previous to its destruction by fire in 1676, stood on the site of the more modern building (The Talbot) in the Borough High Street, which was pulled down twenty-two years ago, in 1874.* The pilgrims are Chaucer himself (1), a Knight (2), a Squire, his son (3), a Miller (4), a Reeve or Steward (5), and a Cook (6); a Sergeant of Law (7), a Shipman † or Mariner (8), a Prioress (9), a Nun's Priest (10), a Monk (11), a Doctor of Physic (12), a Pardoner or Seller of Indulgences (13), a Wife of Bath (14), a Friar (15), a Summoner to the Ecclesiastical Courts (16), a Clerk of Oxford (17), a Merchant (18), a Nun (19), a Franklin or Freeholder (20), a Manciple or Victuallèr (21), a Poor Parson (22), and a Canon's Yeoman (23), who joins the cavalcade at Broughton-under-Blean, seven miles from Canterbury. Tales by all these are preserved. But besides these there are the Knight's Yeoman (24), other Priests (25, 26), a Haberdasher (27), a Carpenter (28), a Weaver (29), a Dyer (30), a Tapestry Maker (31), a Ploughman (32), and Harry Bailly, the Host of the 'Tabard' (33), whose tales, if written, do not remain to us.

* The present building (No. 85 Borough High Street) is called 'The Old Tabard,' while the adjoining Talbot Yard retains the corrupted form of the name.

† *See* Appendix A, Extract XV.

How wide a range of society and how great a variety of portraiture his scheme afforded to the poet, the preceding list will show. The vigour and originality with which he has sketched his characters, and the skill with which, in the several links of the subsequent tales, they are made to unfold their personality,* place him, at one bound, far beyond the painstaking, plain-sailing chroniclers and translators, his predecessors and contemporaries. It was an excursion into the delineation of real life such as they, trammelled by convention and tradition, had never contemplated. The following quotation will testify how naturally the device for telling the stories originates. The Host, of whom we are told that he was—

> 'A semely man . . . .
> For to han been a marschal in an halle;
> A large man he was with eyghen stepe,
> A fairere burgeys was there noon in Chepe,'

mirthful at the goodly company assembled, after remarking that

> '— trewely comfort ne mirthe is noon
> To ryde by the weye domb as a stoon [*stone*],'

announces that he has a proposal to make to them if they will fall in with it. They assent:—

> '"Lordynges," quoth he, "now herkneth for the beste;
> But taketh it not, I praye you, in disdayn;
> This is the poynt, to speken schort and playn,
> That ech of yow to schorte with youre weie
> In this viage, *schal telle tales tweye*,
> To Caunterburi-ward, I mene it so,
> And hom-ward he schal *tellen othere two*,
> *Of aventures that whilom han bifalle.*
> And which of yow that bereth him best of alle,
> That is to seyn, that telleth in this caas
> Tales of best sentence and most solas,
> Schal han a soper at youre alther cost
> Here in this place sittynge by this post,
> Whan that we come ageyn from Canturbury.
> And for to maken you the more mery,
> I wol myselven gladly with you ryde,
> Right at my owen cost, and be your gyde.
> And whoso wole my juggement withseie
> Schal paye al that we spenden by the weye."'†

The guests then draw lots as to who shall begin. The duty devolves upon the Knight, who leads off with a tale of chivalry. The drunken Miller,—you may know it 'by his soun,'—breaks in next with a characteristically coarse story; the Reeve follows, and

* *See* Appendix A, Extract XV.
† Prologue to the *Canterbury Tales*.

the others in their turn tell tales suited to their respective ranks and avocations.* There are only twenty-four tales, and it will be evident from the outline of the Host, that a much larger number would be required to complete his plan. In all probability, death overtook the poet at the work which he had designed as the labour of his old age.

Still, unfinished though they be, the *Canterbury Tales* stand out prominently in English literature. As there had been nothing like them before they were written, so for years after there was nothing to compare with them. Indeed, Shakespeare excepted, 'no other poet has yet arisen to rival the author of the *Canterbury Tales* in the entire assemblage of his various powers. Spenser's is a more aërial, Milton's a loftier, song; but neither possesses the wonderful combination of contrasted and almost opposite characteristics which we have in Chaucer: the sportive fancy, painting and gilding everything, with the keen, observant, matter-of-fact spirit that looks through whatever it glances at; the soaring and creative imagination, with the homely sagacity, and healthy relish for all the realities of things; the unrivalled tenderness and pathos, with the quaintest humour and the most exuberant merriment; the wisdom at once, and the wit; the all that is best, in short, both in poetry and prose, at the same time.' The same writer further says that in none of our poetry is there 'either a more abounding or a more bounding spirit of life, a truer or fuller natural inspiration. He [Chaucer] may be said to verify, in another sense, the remark of Bacon, that what we commonly call antiquity was really the youth of the world: his poetry seems to breathe of a time when humanity was younger and more joyous-hearted than it now is.'†

As compared with that of Langland, the language of Chaucer is of the court and city rather than of the provinces. His dialect is mainly the East Midland, and this he may be said to have made national, giving it at once 'in compass, flexibility, expressiveness, grace, and all the higher qualities of poetical diction . . . . the utmost perfection which the materials at his hand would admit of.'‡ He was, in truth, what his imitator Lydgate styles him:—

> 'Of our langage . . . the lode sterre.'§

Into the still debated question of his metre and versification our space will not allow us to enter. Posterity has not endorsed Dryden's

* *See* Appendix B: Note to the *Canterbury Tales*.

† Craik, *Eng. Lit. and Language*, 1871, i. 313, 291.

‡ Marsh, *Lectures on the English Language*, 1862, lx. 381; v. also Skeat's *Chaucer*, vol. vi. and Prof. T. R. Lounsbury's *Studies*, ii. chap. vi. p. 429, &c., ed. 1892.

§ *Falls of Princes*.

sneer at his 'unequal numbers.' On the contrary, if due regard be taken to contemporary habits of accentuation, often diametrically opposed to our own, he will certainly be found a most highly competent and cultivated metrist. Rather than attribute to Chaucer the fault of what we cannot explain, it will surely be preferable to lay it to the addition, omission, or mistranscription of some long-locked and long-eared 'Adam Scrivener', like him whose 'necligence and rape' the poet so pathetically bewails:—

> 'Adam Scrivener, if ever it thee befalle,
> Boece or Troilus for to write newe,
> Under thy longe lockes maist thou have the scalle,
> But after my making thou write more trewe!
> So oft a day I mote thy werke renewe,
> It to correct and eke to rubbe and scrape;
> And all is thorow thy necligence and rape.' *

These verses may stand as an example of the seven-line stanza so popular with Chaucer and his followers. It was a modification of the *ottava rima*, first used by Boccaccio in his *Teseide*, being in fact that measure with the fifth line omitted. As giving some faint idea of the changes of pronunciation above referred to, the following lines from the beginning of the prologue to the *Canterbury Tales*, written by Mr. A. J. Ellis as they would have been spoken in Chaucer's time, may prove of service; but, lest the reader should fail to recognise them in their phonetic form, the corresponding verses are subjoined:—

> 'Beefel' dhat, in dhat sai'zoon' on a dahy,
> At Soothwerk at dhë Tab'ard' as Ee lahy,
> Redee toh wenden on mee pilgrimah'jë
> Toh Kan'terber'ee with fŭl devoot' kohrah'jë,
> At nikht was koom in'toh' dhat ostelree'ë
> Well neen and twentee in a kŭmpanee'ë,
> Of sŭndree folk, bee ah'ven'tuir' ifal'ë
> In fel'ahw'sheep', and pilgrimz wair dhahy allë,
> Dhat tohwerd Kan'terber'ee wolden reedë;
> Dhë chahmbrez and dhë stahb'lz wairen weedë
> And wel wai wairen aized atë bestë.'
>
> ---
>
> [Byfel that, in that seson on a day,
> At Southwerk at the Tabard as I lay,
> Redy to wenden on my pilgrimage
> To Canturbury with ful devout corage,
> At night was come into that hostelrie
> Wel nyne and twenty in a companye,

* Ten Brink's *Chaucers Sprache und Verskunst*, 1884, deals elaborately with the poet's metres; cf. also Lounsbury ii., and Skeat vi. Ten Brink (§ 347) traces the seven-line stanza to Provençal poets; Skeat to the direct influence of Machault, *d.* 1377.

Of sondry folk, by aventure i-falle
In felawschipe, and pilgryms were thei alle,
That toward Canturbury wolden ryde;
The chambres and the stables weren wyde
And wel we weren esed atte beste.][a]

18. **Mandeville, Wiclif, Trevisa.**—Chaucer also finds a place among prose writers by reason of the works already referred to (p. 36, s. 17); but by far the most popular prose work of the century was that of a writer known as '**Sir John Mandeville**' (1300?–1372), reputed a native of St. Albans. A wanderer in the East for thirty-four years, he is said to have returned in 1356–7, and to have then written an account of his travels in Latin, French, and finally in English, 'that every Man of my Nacioun may understand it.' This ingenious, if not ingenuous, writer has, after the vein of Geoffrey of Monmouth, mingled with what seems to be the record of real travels 'monsters out of Pliny, miracles out of Legends, and strange stories out of . . . Romances,' † to quote Mr. Halliwell; while with a Defoe-like realism he boldly writes in the first person of travels he had only made through the pages of other authors. The English knight's name seems but a mask, and the original work —perhaps that of De Bourgogne, a Flemish doctor—was in French, our version being a xv. century translation, of which 'the terseness, the simplicity, the quaintness, together with the curiosity of the subject-matter, will always make delightful reading, but the title "Father of English prose". . . must . . . be now transferred [from Mandeville] to Wiclif' ‡ a writer whose influence upon his time is not to be measured by his literary productions alone. **John Wiclif,** the Reformer (1324–1384), besides writing many treatises and sermons in Latin and English, undertook, in his retirement at Lutterworth, the first English version of the entire Scriptures, said to have been completed the year before his death. In this labour he was assisted by a priest named **Nicholas Hereford.** Hereford translated from Genesis to Baruch, Wiclif the remainder. Wiclif's translation, intended for the people, and couched 'in the familiar speech of the English heart in the reign of Edward III.,' § is of the highest importance both to literature and religion, and may be regarded as the basis of all subsequent versions ‖ (*see* p. 45, s. 26). **John of Trevisa** (*d.* 1412?), Vicar of Berkeley, is the only other prose writer of any importance during Chaucer's time. His chief

[a] *Clar. Press* edition of the Prologue. *See also* Appendix A, Extract XIV.
† *See* Appendix A, Extract X.
‡ *Ency. Britan.* 9th ed. An article by E. B. Nicholson and Col. Yule.
§ Marsh, *Lectures on the English Language*, 1863, v. p. 112.
‖ *See* Appendix A, Extract XII.

work was a translation,* executed *circa* 1387, of the Latin *Polychronicon*, or Universal History, of **Ralph Higden** (died 1364), a Benedictine monk of Chester (*see* also p. 43, s. 23.)

19. **Occleve, Lydgate.**—Whether it be attributed to the disturbing influence of the Wars of the Roses or to the absorbing interest of the Reformation, it is certain that, notwithstanding the invention of printing, for more than a century after the death of Chaucer a barren interval occurs in the history of English literature. Allegorists, such as Hawes and Barklay, satirists of the Skelton type, sonneteers like Surrey and Wyatt, prose writers like Pecock and More, are all we have to oppose to Chaucer and Wicliff. Scotland, indeed, had her Dunbar and Lyndsay, the former a poet of no mean order. In England, however, the poets succeeding Chaucer were distinctly of inferior class. His two immediate imitators never rose above fluent mediocrity. They had acquired from their master the mechanism of verse; but poetical genius was denied to them. The first of these, **Thomas Occleve** (1370?–1450?), a clerk of the Privy Seal, was the author of a long poem, in the seven-line stanza, entitled *De Regimine Principum*, compiled from a book of that name by Guido de Colonna, from Aristotle, and from the *Game of Chess* of Jacobus de Cessolis. The second, **John Lydgate** (1370?–1451?), styled the 'Monk of Bury,' was a learned and indefatigable, if not imaginative, writer. His chief works are the *Falls of Princes*, a translation, through a French medium, of Boccaccio's *De Casibus Virorum Illustrium*; the *Troy Book*, a version of the *Historia Trojana* of Colonna; and the *Storie of Thebes*, a supplementary *Canterbury Tale* based upon the *Thebais* of Statius. To Lydgate is also ascribed the *Complaint of the Black Knight*, long printed as Chaucer's.

20. **James of Scotland.**—To the son of Robert III. (1394–1437) we owe a poem, which, apart from the creative merit which raises it above the labours of mere translators like Lydgate and Occleve, possesses a somewhat romantic interest. *The King's Quhair* (Quire or Book), written by the ill-fated monarch while a prisoner in the Round Tower of Windsor Castle, relates (allegorically) his love for the daughter of the Earl of Somerset, Jane Beaufort, whom he afterwards married, and whom he had first seen much as, in Chaucer's *Knight's Tale*, Palamon sees Emelye, from the window of his prison. The poem is in the seven-line stanza, henceforth known as rhyme Royal (*see* p. 39, s. 17). Two shorter

* *See* Appendix A, Extract XIII.

humorous poems, *Peebles to the Play*, and *Christis Kirk of the Grene*, have also been attributed to King James. An *Orygynale Cronykil of Scotland*, finished about 1420, by **Andrew de Wyntoun** (xv. cent.), Prior of St. Serf's Monastery in Loch Leven, also belongs to this period. Another Northern poet, who comes between James and Dunbar (*see* p. 45, s. 25), is **Henry the Minstrel** (*d.* after 1492), author of a life of *Wallace*, produced about 1460.

21. **Pecock, Fortescue.**—Though poetry may be said to have languished in the hands of the disciples of Chaucer, prose, on the contrary, was not unworthily supported by the successors of Mandeville and Wiclif. *The Repressor of over-much blaming of Clergy*, written in 1449, by **Reginald Pecock** (1395?–1460?), sometime Bishop of St. Asaph and Chichester, has been described by one of its editors as 'the earliest piece of good philosophical disquisition the language can boast,' and its author has been styled 'the precursor of Hooker . . as the expositor of the province of reason in matters of religion.' This, Pecock's chief work, was undertaken to vindicate the clergy against the Wiclifites or 'Bible-men,' and 'its historical value consists in this, that it preserves to us the best arguments of the Lollards against existing practices which he was able to find, together with such answers as a very acute opponent was able to give.'* Ultimately Pecock 'fell upon evil days and tongues:' his books were condemned, and he had to choose between recantation and the stake. He did not choose the latter, but died in confinement at Thorney Abbey. **Sir John Fortescue** (1395?–1485?), Chief Justice of the King's Bench, also wrote, in Latin, a valuable work, *De Laudibus Legum Angliæ*, and, in English, a treatise, in the same spirit, on the *Difference between Absolute and Limited Monarchy*.† A staunch adherent of Henry VI., he fled with him to Scotland after the battle of Towton (1461), was attainted of high treason, and forfeited his estates. It was about 1470, when exiled in France with Margaret of Anjou, that he composed the first of the above-mentioned works for the instruction of Prince Edward, murdered after Tewkesbury (1471). He, too, like Pecock, 'recanted'—by withdrawing his objections to Edward IV.'s succession—and his attainder was consequently reversed.

22. **The 'Paston Letters'** (1422–1509). To the period of the Wars of the Roses, upon which we have now entered, belongs a curious collection of family letters chiefly by, or addressed to, the

* Babington's *Repressor*, 1863, Intro. xxx. xxv. xxiv. *See* Appendix A, Extract XVI.

† Excellently edited, for the *Clarendon Press*, 1885, by Ch. Plummer.

members of 'a wealthy and respectable, but not noble' Norfolk family—the Pastons. The correspondence extends from 1422 to 1509, and includes over 1,000 letters, written during the reigns of Henry VI., Edward IV. and V., Richard III., and Henry VII., 'containing,' in the words of the original editor, Sir John Fenn,* who printed the first series of them in 1787, 'many curious Anecdotes relating to that turbulent, bloody, but hitherto dark period of our history; and elucidating not only public matters of state, but likewise the private manners of the age . .'

23. **The Introduction of Printing.**—In 1455, the year of the first battle in the Wars of the Roses, the invention of printing had progressed from wood blocks to moveable type, and the famous *Mazarin Bible* had been printed at Mentz by John Gutenberg (1400–1468). In 1477, six years after Tewkesbury, **William Caxton** (1422?–1491), a London mercer, who had acquired the art of printing abroad, whilst living in the household of Margaret of Burgundy, set up a press in the Almonry at Westminster, under the protection of **Anthony Woodville,** Earl Rivers, whose *Dictes or sayengis of the philosophres* (1477) was the first book actually printed in England. Caxton, however, had three years earlier printed abroad his own translation of *The Recuyell of the Historyes of Troye* (1474?), this being the first English book ever printed.† One of the most remarkable of the many works that subsequently came (1485) from the Westminster press—*Le morte Darthur* of **Sir Thomas Malory** (*fl.* 1470)—has already been referred to as an inexhaustible mine to modern poets, and is styled by Scott 'indisputably the best Prose Romance our language can boast.'‡ It was completed in 1469–70, and the sources of its material have already been indicated (*see* p. 20, s. 11). Caxton also printed in 1482 the *Polychronicon* of Trevisa (*see* p. 41, s. 18), with a continuation from 1357 to 1460; and it is characteristic of the rapid alteration of the language that, in order to make it intelligible, he felt bound to modernise the phraseology of its author. The book, says the title, is 'Imprinted by William Caxton, after having somewhat changed the rude and old English [*i.e.* of 1387], that is to wit, certain words which in these days be neither used nor understanden.'§

24. **Hawes, Barklay, Skelton.**—The reigns of Henry VII. and VIII. produced no great English poet. **Stephen Hawes** (*fl.* 1509), Groom of the Privy Chamber to the first-named King,

* Fenn's ed. had 486 letters; that of Mr. Jas. Gairdner, 3 vols, 1872–5, has 1006.
† The *Recuyell* has been exquisitely reprinted by Wm. Morris at the Kelmscott Press, 1892; also edited by H. Oskar Sommer, 1894. Elliot Stock facsimiled the *Dictes*, 1877. ‡ *Essay on Romance.* § *See* Appendix A, Extract XVII.

wrote an allegorical, and not very interesting, poem called *The Pastyme of Pleasure, or the Historie of Grande Amour and La Bel Pucel*, 1509. Scott calls him 'a bad imitator of Lydgate, and ten times more tedious than his original.' **Alexander Barklay** (*d.* 1552) is even below Hawes. Under the title of the *Shyp of Folys*, 1509, he translated Sebastian Brant's *Narrenschiff* (1494) 'out of Laten, Frenche, and Doche,' incorporating with it his own remarks upon the manners and customs of his contemporaries. He was also the author of five *Eclogues*, the earliest in the English language. **John Skelton,** a priest (1460 ?–1529), if not great, was certainly a far more vigorous and original writer than either of the last-mentioned poets. His name is chiefly associated with the short-footed headlong metre which he used in his voluble and almost Rabelaisian invectives against Henry VIII.'s great Cardinal. 'His attempts in serious poetry,' says Mr. Hallam, 'are utterly contemptible; but the satirical lines on Cardinal Wolsey were probably not ineffective.'* They were, at all events, effectual in obliging the audacious satirist to fly from Wolsey's anger into sanctuary at Westminster, where, in 1529, he died. His principal works are *Phyllyp Sparowe*, a humorous and fanciful dirge over a tame bird killed by a cat in the Nunnery of Carow, near Norwich, and including a commendation of the 'goodly maid,' its mistress, a certain Joanna Scroop; the *Tunning of Elynour Rummyng*, a portrait in the Dutch taste of a noted Leatherhead alewife, celebrated for her liquor; and three satires, mainly directed against Wolsey, entitled respectively:—*Why come ye not to Courte*, *Speake Parot* (in Chaucer's stanza), and *Colyn Cloute*. How Skelton could hit off the imperious favourite may be judged from the following sketch of Wolsey in the Star Chamber. The spelling, in this instance, has been modernised:—

'He is set so high,
In his hierarchy
Of frantic frenzy
And foolish fantasy,
That in the chamber of stars
All matters there he mars;
Clapping his rod on the board,
No man dare speak a word,
For he hath all the saying,
Without any renaying.
He rolleth in his records,
He saith, how say ye, my lords?
Is not my reason good? . . .
Some say, Yes. And some

* *Lit. History*, Pt. I. chap. iv. § 76.

Sit still as they were dumb;
Thus thwarting over thumb,
He ruleth all the roast
With bragging and with boast,' &c.
(*Why come ye Not to Courte.*)

25. **The Scotch Poets.**—In the temporary declension of England, Scotland gave birth to a poet who has been styled her Chaucer—her greatest before Burns. This was **William Dunbar** (1460?–1530?), who commenced life as a Franciscan friar, but early became attached to the Scotch Court. Employed in London during the negotiations for the marriage of his king, James IV., with Margaret Tudor, he celebrated the union in his *Thrissil and the Rois*, 1503. Another courtly allegory is the *Goldyn Targe*, an ornate love-poem. He also wrote a tender *Lament for the Makaris* (*i.e.* poets), and a *Flyting*, or metrical contest, with Walter Kennedy, a fellow poet; while his highest level is reached in *The Dance of the Sevin Deidly Synnis*, a vivid Callotesque conception. Dunbar's range was a wide one. He essayed allegory, morality, and humorous poetry—*e.g. The Freirs of Berwick* *—with nearly equal success; but his comic verse, as in the *Tua Maryit Wemen and the Wedo*, is, like Chaucer's, decidedly open to the charge of coarseness. **Gavin Douglas** (1474–1522), Bishop of Dunkeld, translated the *Æneid*, producing 'the first metrical version of any ancient classic that had yet appeared in the dialect of either kingdom.' He also wrote *The Palace of Honour*, an apologue for the conduct of James IV., and *King Hart*, a poem on human life. **Sir David Lyndsay**, of the Mount (1490–1555), the favourite of James V., and a vigorous assailant of the clergy, was rather a pungent and plain-spoken satirist than a poet. *The Dreme*, *The Complaynt of the King's Papingo* (peacock), *The Play* (or Satire) *of the Three Estates* (King, Barons, and Clergy), *The History of Squire Meldrum*, and *The Monarchie*, all written between 1528 and 1554, are his best known works. 'The antiquated dialect, prolix narrative, and frequent indelicacy of Lyndsay's writings, have thrown them into the shade; but they abound in racy pictures of the times, in humorous and burlesque description, and in keen and cutting satire.'† Last in importance, but preceding the foregoing in point of time, comes **Robert Henryson** (*d.* before 1508), author of the *Testament of Cresyde*, a sequel to Chaucer's poem (*see* p. 35, s. 17).

26. **Translations of the Bible.**—The first of these in point of date after Wiclif's (*see* p. 40, s. 18), was the *New Testament* of **William**

* The authorship is considered doubtful.
† *Chambers's Cyclop. of Eng. Lit.*, by Carruthers, 1858, i. 55.

**Tyndale** (1481?–1536), printed, in 1525,* partly at Cologne and partly at Worms, for which he ultimately paid the penalty of his life, being strangled and afterwards burnt at Vilvorde, near Brussels, by imperial decree. It was re-issued in 1534; and has been described by Mr. Marsh as 'the most important philological monument . . of the whole period between Chaucer and Shakespeare . . having more than anything else contributed to shape and fix the sacred dialect, and establish the form which the Bible must permanently assume in an English dress.' † In 1530, Tyndale printed a translation of the Pentateuch. While abroad, he is said to have been assisted in his labours for a short time, in 1532, by **Miles Coverdale** (1488–1568), later Bishop of Exeter, who afterwards published, in 1535, a translation of the Old and New Testament 'out of the Douche and Latyn,' memorable as the first English Bible allowed by royal authority. By royal proclamation copies were ordered to be placed in the quires of parish churches for common use. The Bibles of Tyndale and Coverdale were followed, in 1537 and 1540, by the translations known respectively as *Matthew's* and *Cranmer's Bibles*.

27. **Berners, More.**—It is as contemporaries only that it is convenient to link these names, for, in respect of literary excellence, they cannot be compared. **John Bourchier, Lord Berners** (1469–1533), Governor of Calais, was, however, a translator of the highest rank; and he has given us an admirably faithful and characteristic rendering of the picturesque pages of Sir John Froissart (1337–1410), the 'Livy of France,' who, as resident in England from 1361 to 1366, and writing *inter alia* of English History, might almost be claimed as a national author. His Chronicle, embracing the affairs of England, Scotland, France, and the Low Countries, extends over the reigns of Edward III. and Richard II. (1327–1400); the translation of it by Lord Berners, published in 1523–5, was undertaken at the request of Henry VIII. **Sir Thomas More** (1478–1535), a zealous Roman Catholic, and Lord Chancellor in 1529, was beheaded for denying the legality of Henry VIII.'s marriage with Anne Boleyn. His two principal works are the *Life and Reign of Edward V.*, printed in 1557, and his *Happy Republic*, or *Utopia* (οὐ, no, τόπος, place; in Latin, *Nusquama*). The latter, first published at Louvain, in Latin, in 1516, and not translated into

* v. Arber's *Fac-simile* (1871) of the unique fragment of Tyndale's Testament in the Grenville Collection.

† *Lectures on the English Language*, 1863, v. p. 113. *See* Appendix A, Extract XVIII.

English by Ralph Robinson until 1551, or some years after the author's death, purports to be an account of a 'newe yle' as taken from the verbal narrative of one Raphael Hythlodaye, described as a sea-faring man 'well stricken in age, with a blacke sonne-burned face.' It is, in reality, 'a philosophic exposition of More's own views respecting the constitution and economy of a state, and of his opinions on education, marriage, the military system, and the like.* The idea was, perhaps, suggested by the *Republic* of Plato, whose influence, or that of More, may be traced in many subsequent works of a somewhat similar character, *e.g.* Hall's *Mundus Alter et Idem*, 1605; Barclay's *Argenis*, 1621; Bacon's *New Atlantis*, 1627; Godwin of Llandaff's *Man in the Moon*, 1638; and Harrington's *Oceana*, 1656. It should be noted that More's title has given rise to the adjective 'Utopian,' now commonly used to qualify any fanciful or chimerical project.†

28. **Elyot, Latimer, Cheke.**—The first of these, **Sir Thomas Elyot** (1490?–1546), was a physician, and the friend of More. He wrote several works, of which *The Governor*, 1531, and a professional *Castle of Health*, 1534, are the best remembered. The former, a treatise on education, is said to have been a favourite book with Henry VIII. **Hugh Latimer** (1485?–1555), the martyr-Bishop of Worcester, and the fervent advocate of the Reformation doctrines, has left a number of sermons, mostly preached before Edward VI., which, for their popular style, homely wit, and courageous utterances, are models, in their way, of a certain school of pulpit eloquence. They are 'still read for their honest zeal and lively delineation of manners.' Latimer's *Sermon on the Ploughers* and *Sermons before Edward VI.*, 1549, and the *Governor* of Elyot, are both included in Mr. Arber's series of *English Reprints*.‡ **Sir John Cheke** (1514–1557), memorable in Milton's verse as the advanced scholar who 'taught Cambridge and King Edward Greek,' survives in English by the *Hurt of Sedition*, 1549, on the subject of the rising in Norfolk in that year.

29. **Wyatt, Surrey.**—These 'first reformers of our English meetre and stile,' as they have been called by Puttenham,§ stand upon the threshold of the school of Sidney and Spenser. Both had formed themselves upon 'the sweete and stately measure of the Italians,' and both 'as nouices newly crept out of the schooles of Dante, Arioste and Petrarch,' considerably advanced the poetic art in

* Masson, *British Novelists and their Styles*, 1859, p. 59.
† *See* Appendix A, Extract XIX.
‡ *See* Appendix A, Extract XX.
§ *Arte of English Poésie*, 1589, p. 74 (Arber's Reprint, 1869).

England. The priority, in point of culture, belongs perhaps to the **Earl of Surrey** (1517?–47), 'an English Petrarch' M. Taine calls him, who is regarded as the introducer of blank verse, in which measure he produced a translation of the second and fourth books of the *Æneid*. The numbers of **Sir Thomas Wyatt** (1503–42), usually called the Elder, to distinguish him from the unfortunate noble who raised an insurrection in Mary's reign, are not so correct as those of Surrey, but the sentiment of his poetry is sometimes deeper. The verses of both, consisting chiefly of sonnets and amorous poems, were first published in 1557, together with those of **Nicholas Grimald** (1519–62), **Thomas Lord Vaux** (1511–62), and some other minor poets, in *Tottel's Miscellany*, now easily accessible to all as one of Mr. Arber's excellent *English Reprints* (1870). From this collection we transcribe one of Surrey's sonnets as an example of the sonnet-form at this period. The lady celebrated is Surrey's 'Laura'—'fair Geraldine':—

> 'From Tuskane came my Ladies worthy race:
> Faire Florence was sometyme her auncient seate:
> The Western yle, whose pleasaunt shore dothe face
> Wilde Cambers clifs, did geue her liuely heate:
> Fostered she was with milke of Irishe brest:
> Her sire, an Erle: her dame, of princes blood.
> From tender yeres, in Britain she doth rest,
> With kinges childe, where she tasteth costly food.
> Honsdon did first present her to mine yien:
> Bright is her hewe, and Geraldine she hight.
> Hampton me taught to wishe her first for mine:
> And Windsor, alas, dothe chase me from her sight.
> Her beauty of kind [,] her vertues from aboue.
> Happy is he, that can obtaine her loue.'

30. **Early Dramatic Writers.**—As the drama attained its most splendid development under Elizabeth and James, its earlier history may fitly be relegated to the succeeding chapter (*see* p. 57, s. 37, *et seq.*). It is proper, however, to note that the first two dramatic writers belong to the period of which the present chapter treats. One is **Nicholas Udall**, M.A. (1504–56), sometimes styled 'the father of English Comedy,' and Master in succession of Eton and Westminster Schools, who wrote not later than 1551, and probably to be acted by the Eton boys, a *bonâ fide* five-act comedy of London manners, under the title of *Roister Doister*. The other, **John Heywood** (*d.* 1580?), Court Jester to Henry VIII. and Mary, and author of a dreary allegory entitled *The Spider and the Flie* (Protestant and Catholic), produced, chiefly by 1534, six dramatic compositions or *Interludes*,—of no great literary value. Of these,

the best known, which may serve as a sample of the somewhat gross satirical humour of the rest, turns upon a dispute between the *Four Ps* of its title,—a Palmer, a Pardoner, a 'Poticary, and a Pedlar—as to who can tell the greatest falsehood. The Palmer, following in his turn, and commenting upon some previous statement unfavourable to women, asserts, as if accidentally, that

> 'Nat one good cytye, towne nor borough
> In cristendom, but I have ben thorough,
> And this I wolde ye shulde understande,
> I have seen women v hundred thousande:
> And oft with them have longe tyme taried,
> Yet in all places where I have ben,
> Of all the women that I have sene,
> I never sawe nor knewe in my conscyens
> Any one woman out of paciens.'

It is needless to add that the speaker is at once held to have attained the maximum of mendacity.

31. **Ballad Poetry.**—In his description of the 'Seven Deadly Sins,' the author of *Piers the Plowman* makes the priest, Sloth, confess his ignorance of his *paternoster*, 'as the prest it syngeth,' but acknowledge his familiarity with 'rymes of Robyn hood and Randolf erle of Chestre.'* Numbers of such 'rymes' or ballads, chanted or recited from house to house by minstrels of the humbler order, were current during this period, though the majority of them are lost to us. But, even now, those collected by Ritson with reference to the Sherwood outlaw (so popular even in Bishop Latimer's day as to make the good prelate complain bitterly that his sermons were neglected for the 'traytoure' Robyn Hood †), make a book by themselves. For *Chevy Chace*, *Sir Patrick Spence*, *The Gaberlunzie Man*, *The Not-Browne Mayde*, and the remainder of those which Time has spared, the student is referred to the *Reliques* of Bishop Percy, the *Border Minstrelsy* of Scott, the *Ballad Book* of William Allingham, and the collections of Motherwell, Jamieson, Bell, Aytoun, and others.

* *Piers the Plowman*, Edited by Skeat, 1886: B-text, *Passus* v. *See* the entire passage in Appendix A, Extract XI.

† *Sixth Sermon before Edward VI.*, 1549, 173–4 (Arber's reprint, 1869). *See* also Appendix A, Extract XX.

## CHAPTER IV

## THE AGE OF SPENSER, SHAKESPEARE, AND BACON.

1550–1625.

32. SUMMARY OF THE PERIOD.—33. THE POETS: GASCOIGNE, SACKVILLE.—34. SIDNEY.—35. SPENSER.—36. THE MINOR POETS.—37. THE GROWTH OF THE ENGLISH DRAMA.—38. EARLY ENGLISH PLAYS.—39. THE PRECURSORS OF SHAKESPEARE: MARLOWE, ETC.—40. SHAKESPEARE.—41. THE CONTEMPORARIES OF SHAKESPEARE: JONSON, WEBSTER, BEAUMONT AND FLETCHER, MASSINGER, ETC.—42. THE PROSE WRITERS: ASCHAM.—43. LYLY.—44. HOOKER, RALEIGH.—45. BACON.—46. BURTON, SELDEN, LORD HERBERT.—47. THE MINOR PROSE WRITERS.—48. THE AUTHORISED VERSION OF THE BIBLE.

32. **Summary of the Period.**—By the end of the first half of the sixteenth century, if not a little earlier (*see* p. 3, *n.*), the days of 'Middle English' may be considered as past, for certainly with the advent of Spenser, Bacon, and Shakespeare—all born soon after 1550—the period of 'Modern English' had already begun. This continues to the present day; for, generally speaking, the English of the Victorians does not essentially differ from that of the Elizabethans. The more material alterations in the grammar and vocabulary of the language had been effected when the two great revolutions had done their work. It must, however, be once more repeated that the dates here given for the commencement and termination of these successive stages of transition are at the best approximate. During the second revolution, that breaking-up of the grammar which is the main characteristic of the first, would still proceed, though less appreciably; and, if it be asserted that no so-called linguistic revolution has taken place since 1550, it does not by any means follow that our language has undergone *no* changes in structure or substance during the period that intervenes. The dates used simply denote or limit the epochs during which the two great movements were in most noticeable activity. Time, says one of the great writers of this era (Lord Bacon), 'Innovateth greatly, but quietly, and by degrees,

scarce to be perceived;'* and the alterations of a language are effected in the same imperceptible yet resistless manner.

The foregoing chapter extended over two centuries; the present includes seventy-five years only. But these seventy-five years constitute the most prolific period in our literature. Never, in England at least, has been witnessed so magnificent an outburst of the creative faculty, so rare an assembling of splendid and diverse powers. Spenser, Shakespeare, Bacon—the luminous names alone out-dazzle all around them. Yet the plays of Webster and Marlowe (to take a pair at random), the verse of Sackville and Sidney, the prose of Hooker and Raleigh, might well have sufficed to make a time illustrious; and behind these again there is a host of contemporaries scarcely less gifted.

The three great writers of this 'golden age' of English history—for, be it remembered, it was also the age of Drake, of Cecil, and of Walsingham—serve to centralize the different groups of poets, playwrights, and prose-writers. Spenser's brief life ended in 1599, and the majority of his poems were produced in the latter half of the reign of Elizabeth. To the close of the same period, and the early years of James, belong the plays of Shakespeare; while Bacon's works are confined, almost exclusively, to James' reign. Romantic poetry may therefore be said to have reached its zenith first, dramatic poetry next, and prose last. Hence, the writers of the period under consideration fall easily into the succession adopted in this chapter. If a classification be desirable, s. 33 to s. 37 may be said to treat of 'Spenser and the Poets,' s. 37 to s. 42 of 'Shakespeare and the Dramatists' and s. 42 to s. 48 of 'Bacon and the Prose Writers' But such an arrangement can be adopted solely for convenience sake, as some of the so-called poets wrote plays and prose, and many of the dramatists are famous by works that are purely poetical.

33. **The Poets: Gascoigne, Sackville.**—The *Steele Glas*, a by-no-means 'toothless satire,' in blank verse, on contemporary fashions and follies, is the most important of the poetical works of **George Gascoigne** (1525?–1577), who, after a life varied by law studies, foreign travel, parliamentary duties, insolvency, soldiering, contributed, by his *Princelye Pleasures at Kenelworth*, to the entertainment given by Leicester to Queen Elizabeth in 1575 (*see* also p. 61, s. 38). The literary reputation of **Thomas Sackville, Earl of Dorset** (1536–1608), Lord High Treasurer of England, rests

* *Essayes or Counsels, Civill and Morall*, 1625, p. 527 (Arber's reprint, 1871).

chiefly upon his connection with the *Myrroure for Magistrates*, the plan of which he had himself originated, a series of metrical narratives of the lives of illustrious and unfortunate persons—Boccaccio's *De Casibus Virorum Illustrium* over again, in fact (*see* p. 41, s. 19). The first edition of the *Myrroure* by **William Baldwin** (*fl.* xvi. cent.) and **George Ferrers** (1500?–79) was published in 1559; to the second, Sackville contributed an *Induction* or prologue in the seven-line stanza, and the *Complaint of Henry, Duke of Buckingham* —the Buckingham of Shakespeare's *Richard III.* (*d.* 1483). It was subsequently continued by 'various hands'—**Thomas Phaer,** who translated the *Æneid*, and **Thomas Churchyard** (1520–1604), a multifarious poet, among others; but Sackville's portions alone have saved the work from comparative oblivion. The scene of the *Induction* is laid in Hell, where, at the gates of Elysium, the characters relate their stories, and it includes a number of sombre and powerful personifications of *Remorse*, *Avarice*, and so forth, which will bear a comparison with Spenser's delineations. 'But,' says Campbell, 'though the Induction to *The Mirror for Magistrates* displays some potent sketches, it bears the complexion of a saturnine genius, and resembles a bold and gloomy landscape on which the sun never shines* (*see* also p. 61, s. 38).

34. **Sidney.**—Having regard to his historical eminence, the works of **Sir Philip Sidney** (1554–86) are scarcely equal to his fame. One is almost disconcerted to find that the literary claims of the noble soldier of Zutphen,—the '*Lumen familiæ suæ*,' and 'jewell of his times,'—the candid courtier and the precocious ambassador—are based upon a lengthy (yet unfinished) 'pastoral romance,' a few fashionable love-poems, and a not very extensive essay. Yet it should be remembered that these were, at best, but recreations, not destined for the public eye.† The *Arcadia*, 1590 (first referred to), was composed in retirement at Wilton ten years previously to amuse the poet's sister, Mary, Countess of Pembroke, Ben Jonson's 'subject of all verse;' and its author is said to have expressed his desire that it should be destroyed; the *Astrophel and Stella* are sonnets to Penelope Devereux, afterwards Lady Rich; and the *Apologie for Poetrie*, though undoubtedly prompted by the strictures upon poets in the *Schoole of Abuse*, and its sequel, published in 1579 by **Stephen Gosson** (1555-1624), remained in MS. until 1595. The poems and the essay are the most memorable of his productions. Charles Lamb (there can be no more competent judge of Elizabethan

* *Essay on English Poetry*, 1848, p. 152.
† They were all published after Sidney's death.

work) praises the sonnets highly;* and the reader may be especially referred to the one beginning, *With how sad steps, O Moon, thou climb'st the skies;* and to the *Highway, since you my chief Parnassus be*—which even Hazlitt, who failed to admire the author, could not refrain from quoting.† Longfellow has called the *Apologie* 'a golden little volume, which the scholar may lay beneath his pillow.' But, despite its exalted chivalry and elaborate eloquence,—for, be it remarked, Sidney's prose is, artistically, far in advance of that of preceding writers,—the tediousness of the *Countess of Pembroke's Arcadia* will always to some extent neutralise the beauties that it undoubtedly contains.

35. **Spenser.**—Under his pseudonym of *Astrophel*, Sidney was mourned by a more illustrious contemporary—**Edmund Spenser** (1552?–99), whose beautiful monody upon the death of his friend was published in 1596, inscribed to Sidney's widow, then Countess of Essex. The record of Spenser's life is as scant as that of Chaucer or Shakespeare. Born in London in 1552, he was educated at Cambridge, where he formed a friendship with that **Gabriel Harvey** (1545–1630), who desired that he might 'be epitaphed the inventor of the [not yet naturalised] English hexameter,' and by whom he was later (*circa* 1578) introduced to Sidney. To Sidney, 'as most worthie of all titles both of learning and chivalry,' he inscribed his first published work—the *Shepheards Calender*—in which his friend Harvey figures as 'Hobbinol.' In 1580 he went to Ireland as Lord Wilton's secretary. Four years after this, Elizabeth presented him with the estate of Kilcolman, the obligation by patent to cultivate which, determined his residence in Ireland. Here he designed and wrote the commencement of the *Faery Queene*. Raleigh —'the Shepherd of the Ocean'—(as Spenser afterwards styles him in a poetical account of the occurrence),‡ visited him at this period, and urged him to present his poem to Elizabeth. The Queen received it graciously, and granted the poet a pension of 50*l.* per annum, from which it has been inferred that he was, virtually, the first of the Laureates. In 1594, he was married, at Cork, to the lady whose wooing and winning he has celebrated in his *Amoretti* and *Epithalamion*. During Tyrone's Rebellion, in 1598, the Irish insurgents burned his castle of Kilcolman, and one of his children perished in the flames. The poet himself escaped to London, and died shortly after in King Street, Westminster, certainly in

* *Last Essays of Elia.*

† *Lectures on the Literature of the Age of Elizabeth*, 1870, vi. 212. *See* also Appendix A, Extract XXV.

‡ *Colin Clouts come home againe.*

straitened circumstances; but not—let it be hoped—actually 'for lake of bread,' as Ben Jonson puts it.* At his own desire, he was buried in Westminster Abbey by the side of Chaucer—the revered Tityrus of his *Aeglogues*.

The *Faery Queene*, Spenser's longest and most ambitious poem, is an unfinished allegory. Its plan is sufficiently described in the explanatory letter to Raleigh, prefixed to the first three books published in 1590. 'The generall ende . . . . of all the booke,' says the author, 'is to fashion a gentleman or noble person in vertuous and gentle discipline.' Of this, King Arthur is his exemplar, and he strives 'to pourtraict' in him, 'before he was king, the image of a brave knight, perfected in the twelve private morall vertues, as Aristotle hath devised.' Each 'morall vertue,' if the work had been finished, would have had its special book and patron knight, whose individual adventure is laid upon him by the Faery Queene. Thus *Holinesse* has its patron in the Rederosse Knight (Bk. i.); *Temperaunce* in Sir Guyon (Bk. ii.); and *Chastitie*, in the 'lady knight,' Britomartis (Bk. iii.). Arthur, to whom no special virtue is allotted, represents *Magnificence*, which includes all, and he assists in every book, succouring the rest † when in need. The origin of the several adventures was to have been revealed in the concluding book, 'where,' says the author, 'I devise that the Faery Queene kept her annuall feast twelve daies, uppon which twelve severall dayes, the occasions of the twelve severall adventures hapened, which being undertaken by xii. severall knights, are in these twelve books severally handled and discoursed.' ‡

In addition to the virtues which they typified, many of Spenser's characters figured some special contemporary. 'The original of every knight,' says Dryden, 'was then living in the court of Queen Elizabeth; and he attributed to each of them that virtue, which he thought was most conspicuous in them; an ingenious piece of flattery, though it turned not much to his account.' § The Queen herself sufficed to the two characters of Gloriana and Belphœbe; Leicester and Sidney are both at times identified with Arthur, to whom, in the twelfth book, Gloriana was to be united. But the judicious modern reader will probably set aside such 'cõntinued Allegorie' altogether, and surrender himself entirely to the poet's lofty morality and splendid descriptions,—to the inexhaustible succession of images that, 'like the vapours which rise ceaselessly from the ocean, ascend, sparkle, commingle their scrolls of snow and

* As reported by Drummond of Hawthornden.
† Except Britomart, Bk. iii. ‡ *See* also Appendix A, Extract XXIII.
§ *Discourse on Satire*, Dryden's *Works*, 1867, 356.

gold, whilst below them new mists and yet new mists again arise in undimmed and undying procession.'* He will be thankful that the absence of six books (for only fragments of the seventh remain) has not materially affected what time has preserved.

Spenser's greatest work leaves little space for any detailed account of his lesser pieces. The *Shepheard's Calender*, 1579, which preceded it, was a series of twelve *Aeglogues*, of which the defects are that they are 'framed (in Sidney's words) to an old rustick language,' and marred by a warp of ecclesiastical allegory. *Mother Hubberd's Tale*, 1591, or the adventures of a fox and an ape, is 'a sharp and shrewd satire upon the common method of rising in Church and State.' *Colin Clout's come home again*, 1595, the *Amoretti*, and the splendid *Epithalamion* on his own courtship and marriage; the *Prothalamion* in honour of the double marriage of the ladies Katherine and Elizabeth Somerset, 1596, and the *Fowre Hymns* in praise of Love, of Beauty, of Heavenly Love and Heavenly Beauty, 1596, are some of his more important minor pieces. His sole remaining prose work, *A View of the State of Ireland, written dialogue-wise between Eudoxus and Irenæus*, was first published in 1633, after his death.

The language of Spenser's poetry is designedly archaic, and rather resembles that of Chaucer ('For hee of Tityrus his songs did lere') than that of his own time. The stanza of the *Faery Queene*, now known as the Spenserian stanza, is the eight-line measure of Ariosto, another of the poet's models, with the addition of an Alexandrine line. An example will be better than a formula:—

'And more, to lulle him in his slumber soft,
A trickling streame from high rock tumbling downe,
And ever-drizling raine upon the loft, [*sky*]
Mixt with a murmuring winde, much like the sowne
Of swarming bees, did cast him in a swowne:
No other noyse, nor peoples troublous cryes,
As still are wont t'annoy the walléd towne,
Might there be heard: but carelesse Quiet lyes
Wrapt in eternall silence || farre from enemyes.'

(*Faery Queene*, Bk. i. Canto i. 41.)

In the last line, the cæsura, for the sake of variety, is placed at the seventh syllable. Spenser more usually puts it in the middle of the verse, as in the last line of the stanza which immediately precedes the one above quoted:—

'And unto Morpheus comes, whom drowned deepe
In drowsie fit he findes || of nothing he takes keepe.'

* Taine, *Hist. of Eng. Lit.*, Bk. ii. chap. i. Div. 2, § 6.

The Spenserian stanza is a favorite with English versifiers. Thomson, Campbell, Byron, and others have used it successfully; and it was employed by the late Mr. Worsley with happy effect in his translations of the *Iliad* and *Odyssey*, the latter poem especially (1861–8).*

36. **The Minor Poets.**—The minor poets of the Elizabethan age are very numerous; and, for the most part, well worthy of more than a passing notice. The scope of this volume, however, restricts us to a brief selection.† The first to be named is **Michael Drayton** (1563–1631), whose most famous work, the *Poly-Olbion*, 1613–22, is a metrical and topographical description of England, extending to 30 books, and 'illustrated with a prodigality of historical and legendary erudition.' It is said to be accurate. Drayton also wrote an 'elegant and lively little poem,' entitled *Nymphidia*, or, *the Court of Faery*. **Samuel Daniel** (1562–1619), Master of the Queen's Revels under James, and Laureate after Spenser, was the author of a metrical history of the wars of Lancaster and York; *Musophilus*, a dialogue containing a defence of learning; and a collection of 54 sonnets entitled *Delia*—perhaps the most poetical, though the first-named is undoubtedly the most important, of his productions. **Sir John Davies** (1569–1626), Solicitor-General and Attorney-General under James I., wrote a metaphysical poem in the heroic quatrains afterwards employed in Dryden's *Annus Mirabilis*, under the title of *Nosce Teipsum: Two Elegies*, I. *Of Human Knowledge;* II. *Of the Soul of Man and the Immortality thereof*, 1599, which is praised by Hallam for its closeness of thought and uniformity of power. **John Donne** (1573–1631), sometime Dean of St. Paul's, and, as a preacher, famed for his eloquence, is known as a poet by a number of songs, sonnets, marriage pieces, funeral pieces, and satires, chiefly of a metaphysical cast, the inherent poetry of which is frequently disfigured by harsh metres and whimsical conceits, which have given rise to contradictory opinions as to his merits (*see* p. 77, s. 50). **Giles Fletcher** (1588–1623) and **Phineas Fletcher** (1582–1650) were imitators of Spenser, and allegorical poets. *Christ's Victory and Triumph in Heaven and Earth over and after Death*, 1610, is the chief work of the former; and the *Purple Island*, 1633,—under which tropical title the reader will hardly divine 'an anatomical lecture in verse on the human frame' progressing to the intellectual and moral faculties of the soul

* *See* Appendix A, Extract XXIV.

† For some account of Arthur Brooke, Browne, Churchyard, Constable, Edwards, Southwell, Sylvester, Taylor the Water Poet, Watson, Warner, and others, the reader is referred to our Dictionary Appendix (E).

—that of the latter, who, chronologically, belongs more strictly to the next chapter. To the first-named work Milton is said to have been indebted for certain passages of *Paradise Regained*. **William Drummond**, of Hawthornden (1585–1649),—concludes our list of original minor poets. He is the 'son-in-the Muses' of Surrey and Sidney, whose efforts 'in the Italian meetre and stile' he has rivalled, if not excelled, in his sonnets. The reader may compare the following, addressed *To a Nightingale*, with that of Milton upon a similar theme (*see* p. 83, s. 57):—

'Sweet bird, that sing'st away the early howres,
Of winters past, or comming, void of care,
Well pleaséd with delights which present are,
Faire seasones, budding sprayes, sweet-smelling flowers;
To rocks, to springs, to rils, from leauy bowres
Thou thy Creator's goodnesse dost declare
And what deare gifts on thee hee did not spare,
A staine to human sence in sinne that lowres.
What soule can be so sicke, which by thy songs,
Attir'd in sweetnesse, sweetly is not driuen
Quite to forget earth's turmoiles, spights and wrongs,
And lift a reuerend eye and thought to heauen?
Sweet artlesse songstarre, thou my minde dost raise
To ayres of spheares, yes and to angels' layes.' *

By a version of the *Iliad* and *Odyssey* characterised by Pope, for its 'daring fiery spirit,' as 'something like what one might imagine Homer himself would have writ before he arrived at years of discretion,' † **George Chapman** (1559?–1634) takes precedence of the other metrical translators. He also produced renderings of Hesiod's *Works and Days*, and Juvenal's *Fifth Satire*, and he completed Marlowe's translation of the *Hero and Leander* of Musæus. The Ovid's *Metamorphoses* of **Arthur Golding** (*d.* 1605?); the *Æneid* of **Thomas Phaer** (*d.* 1560) and **Thomas Twyne** (*d.* 1613); the *Orlando Furioso*, 1591, of **Sir John Harrington** (1561–1612), and the *Recoverie of Jerusalem*, 1600, of **Edward Fairfax** (*d.* 1635)—the last two especially—also deserve notice.

37. **The Growth of the English Drama.**—The germ of the English Drama is to be found in those rude and primitive representations of events in Scriptural history which, as they generally involved the exhibition of supernatural power, were, on this account, known to our forefathers as Miracle Plays or Mysteries. When they were introduced into England is uncertain. In all probability

* Drummond's Poems, 1832, p. 172 (Maitland Club).
† Preface to the *Iliad*.

they first came to us from France, and were, perhaps, first acted here in French. The earliest recorded performance is that of a Miracle Play acted at Dunstable about 1110. It was written by Geoffrey, afterwards Abbot of St. Albans, and was based upon the legend of St. Catherine. Later we learn from Fitz-Stephen, Becket's biographer, that, during the life or soon after the death of that martyr, religious plays were frequently performed in London. Later still they became common in most large cities; and the three series of 42 *Coventry*, 25 *Chester*, with the 32 *Towneley* or *Woodkirk* plays have long been in print. In 1885, the 48 *York* plays, dating from 1430–40, were first published.

The brief *Harrowing of Hell* (*temp.* Edw. II.) may fairly claim to be our oldest Miracle Play.* At first these were acted during divine service by the priests to convey religious instruction to the people; but ultimately they passed from the hands of the clergy into those of the laity, the craftsmen of the different guilds becoming their chief exponents, — occasionally with much propriety, as, for example, when *Noah's Flood*, one of the Chester series, was entrusted to the Water-Drawers of the Dee. In many cases, the Scripture characters represented wore the costume of the fraternity to which the actors belonged. This homely and familiar rendering of the sacred stories was often accompanied by grotesque and even profane incongruities. A scene from the last-named mystery, in which Noah and his insubordinate wife come to blows because she obstinately refuses to enter the Ark, is a frequently-cited instance of the former characteristic. The same unfavourable view of the disposition of the patriarch's helpmate prevails in the Woodkirk play of the *Career of Noah*, where she persists in continuing her spinning until the rising waters have all but submerged the seat she sits on. In the Coventry piece, however, which treats the same subject, she is pictured as amiable and devoted.

The personages of the first Mysteries were confined exclusively to stock characters drawn from Holy Writ and the Legends of the Saints. As these lost novelty, it became necessary to revive the fading interest of the audience by the addition of allegorical embodiments of vices, virtues, conditions of life, &c.; and out of this necessity grew the second stage of the drama—the Morality, or Moral Play. From the Moral Play, with its abstract ideas personified, to the modern drama, the transition was natural and inevitable.

* This is printed in A. W. Pollard's *Eng. Miracle Plays*, pp. 166-9, ed. 1895. This work has a good Introduction. *Cf.* also Kath. L. Bates, *The Eng. Religious Drama*, 1893.

This transition was materially hastened owing to the study of the Latin drama. Our very first regular tragedy, *Gorboduc*, shows the influence of Seneca, from whom a little later the popular 'ghost' was to be borrowed; our first comedy, *Ralph Roister Doister*, is based on a play by Plautus.

The stage for the clerical actors, in the days of the earlier Miracle Plays, was usually erected in the church itself. From the church it was transferred to the churchyard, and thence, as the representations passed out of the hands of the clergy, to movable pageants or scaffolds 'dragged through the town, and stopped for the performance at certain places designated by an announcement made a day or two before.' From these it was again transferred to barns and halls, lastly to inn yards, 'where windows, and galleries, and verandas commanded a view of a court round which the house was built.' The yards of the *Bull*, in Bishopsgate Street, the *Cross Keys*, in Gracechurch Street, the *Bell Savage*, on Ludgate Hill, were regularly used for this purpose when Shakespeare arrived in London.

The Elizabethan Theatre was an extension of, or improvement on, the inn yard. It was commonly of wood and plaster, circular in form, and, in the so-called public theatres, open at the top. A flag, bearing the name of the house, was hoisted on the roof. Inside were boxes, galleries, and a pit or yard without seats. In the covered buildings cressets, or large rude chandeliers, supplied the place of daylight. Upon the stage, which was generally strewn with rushes, the critics, wits, and gallants lay, and sat on stools, and read, gamed, cracked nuts, and smoked, during the performance. The players' wardrobe was costly enough, but the properties were of the rudest kind, and to denote localities and change of scene the simplest expedients were adopted. At the back of the stage was a permanent balcony in which were represented incidents supposed to take place on towers or upper chambers. The musicians occupied a second balcony projecting from the proscenium. The price of admission to the pit ranged from a penny to sixpence; that to the boxes from one shilling to half-a-crown. The female parts were played by boys. The performance took place in the afternoon.

With three flourishes of trumpets the proceedings began. The curtain was drawn from side to side; a player in a black cloak and wreath of bays spoke a prologue, and then with—

> '— three rusty swords,
> And help of some few foot and half-foot words,'

the Burbages and Alleynes of the period would

'Fight over York and Lancaster's long jars,' *

or

'Tear a passion to tatters . . . to split the ears of the groundlings' †

in the pit. Between the acts there was dancing; after the play, a jig by the clown. Finally, the Queen was prayed for by all the actors, on their knees. The 'jig,' it must be added, was something more than is implied by our modern acceptation of the term. It is described as 'a farcical rhyming composition of considerable length, sung or said by the clown, and accompanied with dancing or playing on the pipe and tabor.' ‡

The following are the names, as given by Mr. Dyce,§ of the chief theatres during Shakespeare's time:—'*The Theatre* (so called by distinction) and *The Curtain*, in Shoreditch; *Paris Garden*, *The Globe*, *The Rose*, *The Hope*, *The Swan*, on the Bankside, Southwark; *The Blackfriars*, near the present site of Apothecaries' Hall; *The Whitefriars*, *The Fortune*, in Golden or Golding Lane, St. Giles's Cripplegate; and *The Red Bull*, at the upper end of St. John Street. There was also *The Newington Butts Theatre*, frequented by the citizens during summer.'

38. **Early English Plays.**—The oldest English Moral-Play that exists in MS. bears the title of *The Castle of Perseverance*, and was written about 1450. There are also two moralities by **Skelton** (*see* p. 44, s. 24),—the *Nigramansir* and *Magnificence*, the former of which was acted before Henry VII., at Woodstock, in 1504. Of the *Nigramansir* no copy is known to exist. The following is Warton's summary of the latter, which may give some idea of the substance of these entertainments:—'Magnificence becomes a dupe to his servants and favourites *Fansy*, *Counterfet Countenance*, *Crafty Conveyance*, *Clokyd Colusion*, *Courtly Abusion* and *Foly*. At length he is seized and robbed by *Adversyte*, by whom he is given up as a prisoner to *Poverte*. He is next delivered to *Despare* and *Mischefe*, who offer him a knife and a halter. He snatches the knife to end his miseries by stabbing himself; when *Good Hope* and *Redresse* appear, and persuade him to take the "rubarbe of repentance," with some "gostly gummes" and a few "drammes of devocyon." He becomes acquainted with *Circumspeccyon* and *Perseverance*, follows

* B. Jonson, Prologue to *Every Man in his Humour*. † *Hamlet*, III. ii.

‡ Dyce's *Shakespeare*, i. 40. Also *cf.* Staunton, i.; Grant White's *Essay* in his first vol.; and Appendix A, Extract XXV. A unique contemporary sketch (1596) of the interior of the *Swan*, together with an account of its history, will be found in the *New Shak. Soc. Transactions*, 1887-92, pp. 214-225.

§ Vol. i. 44-5. *Cf.* also F. G. Fleay's *Chronicle Hist. of the London Stage*, 1891, 147-53.

their directions, and seeks for happiness in a state of penitence and contrition.' *

One of the latest of the Moral Plays—*The Three Lords and Three Ladies of London*, printed in 1590. must be dated after 1588, and may almost be regarded as a comedy. **John Heywood's** *Interludes*, or farces, have already been noticed; as also **Udall's** *Roister Doister* (*see* p. 48, s. 30). The *Gammer Gurton's Needle* of **John Still** (1543–1608), Bishop of Bath and Wells, a comedy turning upon the loss and ignoble recovery of an old-wife's needle, is the next in point of date (1566). The first tragedy extant is the *Ferrex and Porrex* (sometimes called *Gorbodue*) of **Sackville** (*see* p. 51, s. 33) and **Thomas Norton** (1532–1584), a frigid production in blank verse, which was acted by the gentlemen of the Inner Temple, in 1561. Next, as the first play extant in prose, comes the *Supposes* of **Gascoigne** (*see* p. 51, s. 33), an adaptation from Ariosto, acted in 1566, and his blank verse *Jocasta*, a tragedy from Euripides. With these the Elizabethan Drama may be fairly said to have commenced its career.

39. **The Precursors of Shakespeare.**—Lyly, Peele, Greene, Marlowe, Kyd and Nash are the most distinguished of the dramatists who immediately preceded Shakespeare. As a detailed list of their plays cannot be attempted here, we must content ourselves with simply naming their principal works. **John Lyly,** the Euphuist (1554?–1606), whom we shall hereafter notice under the Elizabethan prose-writers, was the author of *Campaspe, Endymion*, and several other plays on mythological subjects, mostly in prose, and, as a rule, cold and artificial in style, but containing some beautiful lyrics, notably the well-known lines beginning *Cupid and my Campaspe played. The Love of King David and fair Bethsabe* is the most celebrated drama of **George Peele** (1552–1598). In another of his—the *Old Wives' Tale*, on account of some coincidences, Milton is said to have found hints for *Comus*,—a suggestion which, if valid, is of no great importance. **Robert Greene** (1560–1592), a voluminous pamphleteer, and ultimately-repentant Bohemian, wrote a number of pieces for the stage, of which the most pleasing are his comedies of *Friar Bacon and Friar Bungay*, and *George-a-Greene, the Pinner of Wakefield*. **Thomas Kyd** (xvi. cent.) is chiefly known in connection with a play called *Jeronimo*, the authorship of which is doubtful. To this, under the title of *The Spanish Tragedy, or Hieronimo is mad again*, Kyd wrote a sequel, which, deducting a certain fustian for which the author was 'proverbial even in his own

* *Hist. of Eng. Poetry*, ed. by W. Carew Hazlitt, 1871, iii. 289.

day,' contains some depth of thought and passion. *Summer's last Will and Testament* is the one conspicuous dramatic effort of **Thomas Nash** (1557–1601), perhaps more famous as a caustic pamphleteer and an unscrupulous satirist—witness his baiting of poor Gabriel Harvey (*see* p. 53, s. 35), and his battle with the controversialist Hydra of the Puritans, 'Martin Mar-prelate.' But **Christopher Marlowe** (1564–1593), already mentioned as the translator of *Musæus* (*see* p. 57, s. 36), was undoubtedly the greatest of the pre-Shakesperian writers, and 'the true founder of the dramatic school;'—*

> 'For that fine madness still he did retain
> Which rightly should possess a poet's brain.'
>
> (Drayton.)

'In delineating character, he reaches a degree of truth to which they [the predecessors of Shakespeare] make comparatively slight approaches; and in *Faustus* and *Edward the Second* he attains to real grandeur and pathos. Even in his earlier tragedy, *Tamburlaine*, amid all its extravagance of incident and inflation of style, we recognise a power which none of its contemporaries possessed.'† Besides the above-named plays, Marlowe wrote *The Jew of Malta*, and he is also the author of the beautiful lyric,—*Come live with me, and be my love*, to which Sir Walter Raleigh wrote the almost equally celebrated answer,—*If all the world and love were young.* Marlowe died at thirty, by a thrust from his own dagger, which had been turned against him in a tavern brawl. Indeed, misfortunes or excesses appear to have been the fate and portion of most of the earlier Elizabethan playwrights. Of those already mentioned:—Lyly, in one of his latest petitions to the Queen, speaks of 'patience to his creditors, melancholy without measure to his friends, and beggarie without shame to his family,' as the only legacies he has to leave; Kyd died miserably; Nash wrote for bare existence,—to use his own words, 'contending with the cold and conversing with scarcity;' Peele, again, was poor and dissolute, and Greene, after a life of follies and contritions, ended at last ignobly of an illness brought on by a surfeit.

40. **Shakespeare.**—The brief paragraphs which can be given in these pages to **William Shakespeare** (1564–1616) must, of necessity, be inadequate to the subject. It is easy enough, in the spirit of the words of Chaucer's Man of Law, to make a 'short tale' of the 'chaf' and 'stre,' but it is impossible to do justice to the

* Taine, *Eng. Literature* (Van Laun's trans.), Bk. II. ch. ii. Div. 4.
† Dyce, *Shakespeare's Works*, 1866, i. 47.

'corn.' In so far, however, as the life proper of our greatest writer is concerned, a limited space will suffice for the slender collection of facts which have been established respecting it; for, even at this date, a century's curiosity has added little to the well-worn and well-known summary, setting forth that,—'All that is known with any certainty concerning Shakespeare is—that he was born at Stratford-upon-Avon—married and had children there—went to London, where he commenced actor, and wrote poems and plays—returned to Stratford, made his will, died, and was buried.'*

The parents of Shakespeare were John Shakespeare, of Stratford, and Mary Arden. He was born in 1564, and christened on the 26th April, in that year; acquired, it is supposed, his 'small Latin and less Greek' at the Stratford grammar-school; perhaps—might we so interpret a passage in a contemporary writer,†—passed some time in an attorney's office; and was married, in 1582, to Anne Hathaway, the daughter of a yeoman in an adjoining hamlet. Shortly afterwards, for unknown reasons, he quitted his native town, left his wife and children at Stratford, came up to London, and joined R. Burbage's company of players. From this date (1586?) to 1592, nothing is known of his movements. In the latter year, as would appear from the *Groatsworth of Witte* of Robert Greene (*see* p. 61, s. 39), he had become sufficiently expert as an author and adapter to have excited the envy of rival dramatists:—'There is an upstart crow,' says the above-mentioned writer, 'beautified with our feathers, that, with his *Tygres heart wrapt in a player's hyde* [a parody of a line in Henry VI., Third Part, Act 1. sc. 4], supposes hee is as well able to bombast out a blanke verse as the best of you; and beeing an absolute Johannes Fac-totum, is, in his own conceyte, the only SHAKE-SCENE in a countrey.' In 1593, he published his *Venus and Adonis*, styled in its preface 'the first heir of his invention,' and, in 1594, *Lucrece*,—both dedicated to Henry Wriothesly, third Earl of Southampton. In 1597, from his purchase of a large house in his native town, it may be assumed that his career had been sufficiently prosperous; and, in 1598, another and less equivocal allusion is made to his literary reputation. In his *Palladis Tamia: Wits Treasury*, Francis Meres writes as follows:—'As the soule of Euphorbus was thought to live in Pythagoras, so the sweete wittie soule of Ovid lives in mellifluous and hony-tongued Shakespeare; witnes his *Venus and Adonis*, his *Lucrece*, his sugred *Sonnets* among his private friends, &c. . . As Plautus and Seneca are accounted the best for comedy and tragedy among the Latines, so Shakespeare among the

* George Steevens, 1780 † Nash's words rather apply to Kyd.

English is the *most excellent* in both kinds for the stage;' and he goes on to enumerate some of his tragedies and comedies. Omitting a few intervening facts relating to his family, the next thing of importance concerning the poet is his removal to Stratford about 1610. Here, occupying himself in agricultural pursuits, he lived in retirement until his death, which took place on the 23rd of April, 1616, at the age of 52. The record of his life, it will be seen, affords little or no information with regard to his personal character. But there is no reason to suppose that it was not in consonance with his literary eminence. Behind that 'livelong monument' which he has built for himself, to use Milton's words, 'in our wonder and astonishment,' the placid figure of the poet may be discerned dimly,—a kindly, noble, and equal-minded man. 'I lov'd him,' says his rival, Ben Jonson, 'and doe honour his memory (on this side Idolatry) as much as any. Hee was (indeed) honest, and of an open, and free nature: had an excellent phantsie; brave notions, and gentle expressions: wherein hee flow'd with that facility, that sometime it was necessary he should be stop'd. . . But hee redeemed his vices [*i.e.* his literary vices], with his vertues. There was ever more in him to be praysed, then to be pardoned.' *

As a detailed list of the dramatic works of Shakespeare, with the approximate dates of their production, is given in the note to this chapter,† it is not necessary to particularise them here. It may be stated, however, that QUARTO editions of the following plays were issued during the author's lifetime:—(1) *Richard II.*, 1597; (2) *Richard III.*, 1597; (3) *Romeo and Juliet*, 1597; (4) *Love's Labour's Lost*, 1598; (5) *Henry IV.*, Part 1, 1598; (6) *Henry IV.*, Part 2, 1600; (7) *Much Ado About Nothing*, 1600; (8) *Henry V.*, 1600; (9) *The Merchant of Venice*, 1600; (10) *Titus Andronicus*, 1600; (11) *Midsummer Night's Dream*, 1600; (12) *The Merry Wives of Windsor*, 1602; (13) *Hamlet*, 1603; (14) *King Lear*, 1608; (15) *Troilus and Cressida*, 1609; and (16) *Pericles*, 1609. In 1622, *Othello* was published; and in 1623 appeared the first complete FOLIO edition of the author's *Comedies, Histories, & Tragedies: Published according to the True Originall Copies*, which included all the foregoing plays (with the exception of *Pericles*) and *twenty* others. The collectors were John Heminge and Henry Condell, Shakespeare's fellow-actors and co-partners in the *Globe Theatre*; the printers were Isaac Jaggard and Edward Blount, and the volume contained a portrait by Droeshout, with lines by

* *Timber: De Shakespeare nostrat.* 1641.
† *See* Appendix C; *The Plays of Shakespeare.*

Ben Jonson. The 'putters forth' claimed to have used the 'true originall copies,' but it is more than probable that their real sources were the above-mentioned *quartos*, or imperfect transcripts of the author's MSS. A second *folio* edition, memorable as containing Milton's first published English poem (*see* p. 82, s. 57), followed in 1632; and a third in 1664, to which the seven following plays were added:—(1) *Pericles, Prince of Tyre*; (2) *The London Prodigall*; (3) *The History of Thomas Lord Cromwell*; (4) *Sir John Oldcastle, Lord Cobham*; (5) *The Puritan Widow*; (6) *A York-shire Tragedy*; and (7) *The Tragedy of Locrine*. Of these the first alone has been retained. The earliest annotated Edition of Shakespeare's plays was that of Nicholas Rowe, 1709–10. Since that date commentators have been innumerable.

Of Shakespeare's minor works, two have already been mentioned (*see* p. 63, s. 40). To *Venus and Adonis* and *Lucrece* must be added a part of the collection entitled *The Passionate Pilgrime*, 1599, and the 'sugred Sonnets' referred to by Meres, 1609. Beyond recording the opinion of Mr. Staunton 'that although these [last-mentioned] poems are written in the poet's own name, and are, apparently, grounded on actual incidents in his career, they are, for the most part, if not wholly, poetical fictions,' we cannot touch upon the vexed question of their intention or the person to whom they were addressed. Ample information will be found in the edition by Prof. Dowden, 1881, and some new theories in that of Mr. Thos. Tyler, 1890.

To select a suitable testimony to Shakespeare's genius is far more difficult than to find one. His prime and all-inclusive characteristic was the perfection of his imaginative faculty:—'He was of imagination all compact,' as he says of his own poet. 'He had a complete imagination—in this his genius lay,' says M. Taine; and the definition might content us. But a few words at hand may be quoted, because they carry this idea a little further. 'His great merit is, that he had no peculiar or prominent merit. His mind was so well constituted, so justly and admirably balanced, that it had *nothing in excess*. It was the harmonious combination, the well-adjusted powers, aiding and answering to each other, as occasion required, that produced his completeness, and constituted the secret of his great intellectual strength.'*

As regards his work (we here borrow the words of a master of literary style), 'In the gravest sense it may be affirmed of Shakespeare, that he is among the modern luxuries of life; that life, in

* *Memoir of Jonson*, by Barry Cornwall, in Moxon's *Edn.* 1842, p. xxxv.

fact, is a new thing, and one more to be coveted, since Shakespeare has extended the domains of human consciousness, and pushed its dark frontiers into regions not so much as dimly descried or even suspected before his time, far less illuminated (as now they are) by beauty and tropical luxuriance of life . . . . In Shakespeare all is presented in the *concrete*; that is to say, not brought forward in relief, or by some effort of an anatomical artist, but embodied and imbedded, so to speak, as by the force of a creative nature, in the complex system of a human life; a life in which all the elements move and play simultaneously, and with something more than mere simultaneity or co-existence, acting and re-acting each upon the other,—nay, even acting by each other and through each other. In Shakespeare's characters is felt for ever a real *organic* life, where each is for the whole and in the whole, and where the whole is for each and in each. They only are real incarnations . . . . From his works alone might be gathered a golden bead-roll of thoughts the deepest, subtlest, most pathetic, and yet most catholic and universally intelligible; the most characteristic, also, and appropriate to the particular person, the situation, and the case; yet, at the same time, applicable to the circumstances of every human being, under all the accidents of life, and all vicissitudes of fortune.'*

41. **The Contemporaries of Shakespeare.**—The dramatist with whom we propose to head this class is generally admitted to hold the second place in the Elizabethan School. If Shakespeare had little learning, his contemporary, **Ben Jonson** (1573–1635), was perhaps unwieldily equipped with erudition, although—to use Mr. Campbell's figure—it does not impair his activity. Expanding this, M. Taine compares him to 'the war elephants which used to bear towers, men, weapons, machines, on their backs, and ran as swiftly under the freight as a nimble steed.' Jonson, like the scholar he was, sought his models among the ancients, and endeavoured to construct his pieces in accordance with classical precepts. Unfortunately, it is the defect of *Sejanus*, 1603, and *Catiline*, 1611, that these 'labored and understanding works' can claim no loftier praise than that of being excellent mosaic. Upon his Comedies of Manners and Character (or rather characteristics—for he does not so much depict character as personify abstract qualities),† upon *Every Man in his Humour*, *Volpone*, *The Silent Woman*, and the *Alchemist*, his reputation principally rests. Nevertheless, in *Cynthia's Revels* and other *Masques* (of which class of composition

* De Quincey, *Works*, 1862-3, xv. 71, 72, 82.
† Hallam, Taine.

he has been called the creator), in the beautiful pastoral of the *Sad Shepherd*, and in numerous exquisite lyrics, he exhibits a delicate vein of poetry distinct from, and of a higher rank than classic reproduction or the portraiture of humours. From the literary note-book which he quaintly entitled *Timber; or, Discoveries made upon Men and Matter*, a quotation has already been made (*see* p. 64, s. 40). His life was a chequered one. He began as a bricklayer,—turned soldier, actor, and dramatist successively,—became laureate and pensioner under James and Charles,—died poor, like most of his brethren, and was buried in Westminster Abbey, under the simple epitaph, 'O rare Ben Jonson!' cut—so runs the story—at the instance and charges of a passer-by.

After Ben Jonson, the leading contemporaries of Shakespeare are Middleton, Marston, Chapman, Heywood, and Dekker, who began to write plays in the latter years of Elizabeth; and Webster, Ford, Beaumont and Fletcher, and Massinger, who belong more exclusively to the reign of James. *The Witch* is the chief work of **Thomas Middleton** (*d.* 1627), but it probably owes its vitality more to its alleged affinity to *Macbeth* than to any intrinsic merit of its own. Eight plays are assigned to **John Marston** (died 1634), a collaborator of Jonson and Chapman; whose *Scourge of Villainy*—a collection of vigorous 'Juvenalian Satires'—also shows him to advantage. **George Chapman** (1559?–1634), who, with Marston and Jonson, wrote the lively comedy of *Eastward Hoe!* (said by Hazlitt to contain 'the first idea of Hogarth's Idle and Industrious Apprentices'), is better remembered in connection with the translations already mentioned (*see* p. 57, s. 36). His chief tragedy is *Bussy d'Ambois*. Of the pieces of untiring, indefatigable **Thomas Heywood** (died about 1650), who had, by his own showing, an 'entire hand, or at least a main finger,' in some two hundred plays—whom Charles Lamb styles 'a sort of *prose* Shakespeare,' and Professor Craik, 'a poetical Richardson,'—the *Woman Killed with Kindness* is most vital, while **Thomas Dekker** (*d.* 1641?), a writer of facile and pleasing fancy, is chiefly remembered by *Fortunatus, or the Wishing-Cap* and *The Honest Whore*, written with Middleton (*v. supra*). In his *Satiro-mastix*, Dekker entered the lists with Jonson, as one of the poets attacked in the latter's *Poetaster*. He also wrote a number of pamphlets, among them the characteristic *Seven Deadly Sins of London*, 1606, and *The Gull's Horn-book*, 1609, the latter being a curious repertory of seventeenth-century middle-class manners, said to have assisted Scott in the *Fortunes of Nigel*.

The remaining dramatists—*i.e.* those assigned above more exclusively

to James' reign—rose to a far greater height than their contemporaries of the preceding paragraph. In his own walk, the sombre, sepulchre-haunting genius of **John Webster** (XVIIth century) has not an equal; and *The Duchess of Malfy* and *Vittoria Corombona* afford ample evidence of that 'power of moving a horror skilfully—of touching a soul to the quick' * with which he could inform and energise the 'perilous incidents' of Italian crime. **John Ford** (1586-1639), author, with Dekker and another, of the *Witch of Edmonton*, had a mind of a cast as melancholy as Webster's, and in *The Brother and Sister*, the *Broken Heart*, and *Love's Sacrifice*, worked upon themes as gloomy and painful. But he had a pathos especially his own, and a verse singularly fluent and beautiful. The colleagues — **Francis Beaumont** (1584-1616) and **John Fletcher** (1579-1625)—the first a lawyer's, the second a bishop's son, deserve, perhaps, the next place to Jonson. 'Taking them all in all, they have left us the richest and most magnificent drama we possess after that of Shakespeare; the most instinct and alive both with the true dramatic spirit, and with that of general poetic beauty and power, [and] the most brilliantly lighted up with wit and humour. . . .'† It is difficult to make a selection from their fifty-two plays:—*The Maid's Tragedy*, *Philaster*, *The Two Noble Kinsmen* (in the composition of which last tradition has associated Shakespeare);‡ and Fletcher's comedies of *Rule a Wife and have a Wife*, *The Spanish Curate*, *Beggar's Bush*, and the *Elder Brother*, are some of the best known of their productions. To Fletcher's pen alone belongs also the pastoral of the *Faithful Shepherdess*, by which Jonson's *Sad Shepherd* was excelled and Milton's *Comus* anticipated. After Beaumont and Fletcher comes **Philip Massinger** (1583-1640), an eloquent and musical writer. For tragic power, Hallam ranks him next to Shakespeare, and in the higher comedy near to Jonson; but he was deficient in wit. His biographer, Hartley Coleridge, has defined his excellence as consisting 'in the expression of virtue in its probation, its strife, [and] its victory.' His chief plays are *The Virgin Martyr* (with Dekker), and the comedies of *The City Madam*, and *A New Way to Pay Old Debts*,—the last conspicuous for its popular character of 'Sir Giles Overreach.' Massinger closes our list of the Elizabethan dramatists for the present.§

* Charles Lamb, *Specimens of English Dramatic Poets who lived about the time of Shakespeare*, Temple edition, 1893, ii. 42 note.

† Craik, *Eng. Lit. and Language*, 1871, i. 603.

‡ The beautiful song of *Roses, their sharp spines being gone*, in this play, is certainly Shakespearean.

§ For Lodge, Chettle, Taylor, Wilson, Rowley, Munday, Cyril Tourneur, and some other playwrights of this period (1550-1625), the reader is referred to the Dictionary Appendix (E).

Shirley, the last of the race, belongs to the succeeding chapter. (*See* p. 101, s. 72.)

42. **The Prose Writers: Ascham.**—After Berners' *Translation of Froissart* and Sir Thomas More's *History of Edward V.*, the next English prose works of importance are the *Toxophilus*, 1545, and *Scholemaster*, 1570, of **Roger Ascham** (1515–68), successively Tutor to the Princess (afterwards Queen) Elizabeth, Secretary of Embassy under Edward VI., and Latin Secretary to Queen Mary and her successor. The former work, sub-titled *The Schole of Shoting*, is a treatise written 'dialogue-wise' between Toxophilus and Philologus—lovers of archery and learning—upon the English long-bow, the use of which had been extended and enforced by statutes of Henry VIII.; but the ostensible purpose of the book is often abandoned for moral digressions. The *Scholemaster* is further defined as a 'plaine and perfite way of teachyng children to understand, write, and speake, in Latin tong,' specially designed for private tuition. A third work, the *Cockpitte*, a defence of that pastime, if ever written, is now lost. One of Ascham's first merits lies in this that, deserting the learned languages, he chose to discuss an 'Englishe matter in the Englishe tongue, for Englishe men.'*

43. **Lyly.**—The name of **John Lyly** (1554?–1606) has already been mentioned among Shakespeare's predecessors (*see* p. 61, s. 39). It must be recalled now as one, if not eminent, at least noteworthy among the Elizabethan prose-writers. The 'high fantastical' conceits and 'gallant tropes' of *Euphues; The Anatomy of Wit*, 1579, and its sequel *Euphues and his England*, 1580, have passed so completely out of date that their great contemporary popularity can be explained now only by a supposition that they led a fashion. To the gallants and Court beauties, whose accomplishment and merit it was to 'parley Euphueisme,' not differing greatly from the language of Don Adrian de Armado in *Love's Labour's Lost*, or Fastidious Brisk in *Every Man out of his Humour* (the 'Sir Piercie Shafton' of Scott being an acknowledged caricature), Lyly's *Euphues* was the breviary and text-book. But when the fashion passed away, the text-book fell into disuse so complete, that, for a long period, it has seldom been mentioned without ridicule. This it has not entirely deserved. 'In spite of occasional tediousness and pedantry,' says Canon Kingsley, it is 'as brave, righteous, and pious a book as a man may look into, and [I] wish for no better proof of the nobleness and virtue of the Elizabethan age, than the fact that *Euphues*

* *v. Toxophilus* and *The Scholemaster*, Arber's *Reprints*. *See* Appendix **A**, Extract XXII.

and the *Arcadia* [*see* p. 52, s. 34] were the two popular romances of the day.'* *Euphues* has been reprinted by Mr. Arber.

44. **Hooker, Raleigh.**—To the already mentioned prose-writers of the sixteenth century must now be added the illustrious author of those famous *Eight Books of the Laws of Ecclesiastical Polity*, for which the antagonism of Anglicanism and Puritanism that agitated the latter half of Elizabeth's reign furnished the motive. A poor man's son, the boyish abilities of **Richard Hooker** (1554?–1600) acquired for him the protection of Bishop Jewel, of Salisbury, at whose charges, and those of a rich uncle, he was sent, about 1567, to Oxford. In 1577 he became M.A. and Fellow of his College. In 1584–5 he was appointed Master of the Temple, his colleague being a certain Travers, who inclined to the Calvinistic tenets which Hooker disapproved. Consequently, 'the pulpit of the Temple,' says Fuller, 'spake pure Canterbury in the morning, and Geneva in the afternoon;'† and this conflict of opinion originated the above-mentioned weighty and vigorous defence of the ritual and ceremonies of the English Church—a work unrivalled in our prose for its sonorous amplitude and dignity, and worthy, in all other respects, 'of the sweetest and most conciliatory of men, [and] the most solid and persuasive of logicians.'‡ To finish and elaborate this great work, Hooker relinquished his Mastership, in 1591, for the living of Boscombe, whence, in 1595, he removed to Bishopsborne, where he died. Five only of the 'Eight Books' came complete from their author's hand. The first four, finished at Boscombe, were published in 1593–4; the fifth in 1597. What are called the remaining books were not given to the world until years after his death.

Sir Egerton Bridges collected (in 1813) some of the poems of the ill-fated **Sir Walter Raleigh** (1552–1618), praised by Puttenham (*Art of English Poesie*) for their 'most loftie, insolent [*unusual*], and passionate vayne'; but his literary glory rests more securely upon the *History of the World* to the end of the Macedonian Empire, 1614, which he composed during his thirteen years' imprisonment in the Tower after the discovery of the Main Plot. 'The Greek and Roman story,' says Mr. Hallam, 'is [here] told more fully and exactly than by any earlier English author, and with a plain eloquence which has given this book a classical reputation in our language, though from its length, and the want of that critical sifting of facts which we now justly demand, it is not greatly read.'§ Another of Raleigh's prose works is his *Discovery of the large, rich,*

* *Westward Ho!* chap. viii.
† *Worthies*, 1840, i. 423.
‡ Taine, *Eng. Literature* (Van Laun's trans.), Bk II. chap. v. Div. 4.
§ *Lit. History*, Pt. III. chap vii. § 32.

*and beautiful Empire of Guiana*, 1596, a personal record of his South-American experiences.

45. **Bacon.**—The remarks which prefaced the account of Shakespeare in this chapter (*see* p. 62, s. 40) apply equally to **Francis Bacon** (1561–1626). He was the youngest son of Sir Nicholas Bacon, Lord Keeper of the Great Seal, to which dignity he himself afterwards succeeded,—

> 'the destined heir,
> In his soft cradle, to his father's chair,'*

as Ben Jonson writes, referring to the youthful precocity and vivacity which attracted to the boy from 'greatest Gloriana' herself the title of 'the young Lord-keeper.' In 1573, he went to Cambridge. After leaving college he visited France, in the train of Sir Amyas Paulet—'Ambassador Lieger.' 'Being returned from travel,' says his chaplain Rawley, 'he applied himself to the study of the Common Law, which he took upon him to be his profession.'† In 1593, he sat as member for Middlesex; in 1603, he was knighted by King James; and then became successively King's Counsel (1604), Solicitor-General (1607), Attorney-General (1613), Counsellor of State (1616), Lord Keeper (1617), Baron of Verulam (1619), Lord Chancellor (1619), and Viscount St. Alban (1621). Then came the check to this rapid progression. In 1621, he was charged with taking presents from suitors in Chancery. He pleaded guilty, was sentenced to a heavy fine and other punishments, from which he was afterwards released. 'The last five years of his life,' says Rawley, 'being withdrawn from civil affairs and from an active life, he employed wholly in contemplation and studies.'‡

As a man, Bacon has been equally censured and excused; and the vexed question of his conduct towards his protector, Essex, or the exact amount of his culpability in the case above referred to, are not likely to be settled satisfactorily. Meanwhile—to use the mild verdict of one writer—he was, probably, 'not without weaknesses of character.' But, considered from a literary point of view, there can be little doubt of his pre-eminence. 'Hee seem'd to mee ever, by his worke'—say Jonson's loving words—'one of the greatest men, and most worthy of admiration, that had beene in many Ages. In his adversity I ever prayed, that God would give him strength: for Greatnesse hee could not want.'§

The prevailing philosophy at the beginning of the Elizabethan era

* *Underwoods: Lord Bacon's Birthday.*
† Rawley in Spedding, i. 5.
‡ Rawley in Spedding, i. 8.
§ *Timber: Lord St. Albane.*

was that of Aristotle. To this, or rather to the degradation of this, Bacon had early conceived a dislike—'not for the worthlessness of the author, to whom he would ever ascribe all high attributes, but for the unfruitfulness of the way; being a philosophy, . . . only strong for disputations and contentions, but barren of the production of works for the benefit of the life of man.' * And indeed, in Bacon's day, its infertility—in the form of scholasticism—had become manifest. It was perishing for lack of vitality, powerless to cope with progressive forces and independent thought. For the outworn procedures of *à priori* reasoning, Bacon suggested the substitution of another method, that of *à posteriori* investigation by observation and experiment. His merit lies in his indication of this, now generally denominated the Baconian or *In*ductive Method, as opposed to the *De*ductive Method of Aristotle. 'He raised experience, which hitherto had been only matter of chance, into a separate and independent object of thought;' and 'he awoke a general consciousness of its indispensable necessity.' † It has been said that he did not so much apply the principles of the new Philosophy as propose them. Nevertheless, like Moses on Mount Pisgah—to use the illustration of Cowley—it was his privilege first to behold the Promised Land; and, this being so, it seems profitless to inquire, at this date, whether, without a Bacon, the Inductive Method would have originated in England.

The outline of the new Philosophy has been sketched by its projector in a grand group of works, to which he gave the general title of *Instauratio Magna*—or 'Great Institution' of the Sciences. Of this, the six sections, given in the *Distributio Operis* prefixed to the *Novum Organum*, ‡ are as follow:—

I. *Partitiones Scientiarum.*—This was to be a survey of then existing knowledge, and to it belongs the treatise *De Augmentis Scientiarum*, of which nine books were published in 1623. It is a translation, with large additions, of the author's previous work in English *On the Advancement of Learning*, 1605.

II. *Novum Organum*, or *Indicia de Interpretatione Naturæ.*—This so-called 'New Instrument of Philosophy' is an exposition of the Inductive Method, in two books, first published in 1620. It was valued by its author above all his other works, and was revised, altered, and corrected no less than twelve times. But even this is incomplete.

* Rawley in Spedding, i. 4.
† Schwegler's *Hist. of Philosophy*, by Stirling, 1868, 152.
‡ *Bacon's Works*, Ellis and Spedding, i. 71, 134. Preface to *Novum Organum*.

III. *Phænomena Universi*, or *Historia Naturalis et Experimentalis ad condendam Philosophiam.*—These were to be the materials for the new method. Histories of the Winds, 1622,—of Life and Death, 1623, —of Density and Rarity, 1658; the treatise called *Sylva Sylvarum*, 1627, and a few prefaces, are the only works extant which can be properly classed in this section of the *Instauratio.*

IV. *Scala Intellectus.*—This was to contain examples of the operation and results of the method. Nothing exists of it but a preface.

V. *Prodromi*, or *Anticipationes Philosophiæ Secundæ.*—This was to contain 'anticipations of the new philosophy,' i.e., facts established without the aid of the Baconian method, by which they were subsequently to be tested. Nothing remains of this section but a preface.

VI. *Philosophia Secunda*, or *Scientia Activa.*—This was to be 'the result of the application of the new method to all the phenomena of the universe.' [Ellis.]

Such is this great conception, the importance and significance of which are evident. That it was only a half-executed conception, as the preceding list will show, is not surprising. If one man only could have sketched the plan, it was not in one man's power (even though that man were Bacon) to bring it to completion. He himself speaks of Sect. vi. as a task beyond his strength and hopes—'*et supra vires et ultra spes nostras collocata*;'* and, in the most finished work of the series—the *Novum Organum*, he reached but the threshold of his theme.

The chief of Bacon's remaining works, in the order of their publication, are his *Essayes, or Counsels, Civill and Morall* (1597–1625), compressed extracts of experience, the depth and suggestiveness of which are too well known for further comment; the *Wisdom of the Ancients*, 1609, in which the author endeavours to explain the allegory which he believes to be concealed in many of the ancient fables;† the *Book of Apophthegms*, 1625; the *Elements of the Laws of England*, 1636; the *History of Henry VII.*; and the unfinished fable of the *New Atlantis*, 1635, to which Rawley refers, as devised by its author 'to the end that he might exhibit therein a model or description of a College, instituted for the interpreting of Nature, and the producing of great and marvellous works for the benefit of man.' (*See* also p. 46, s. 27).

46. **Burton, Selden, Lord Herbert.**—A writer, who, according to his epitaph at Oxford, consecrated his life to the gloomiest of all sciences, has left a singular tribute to his ruling passion in the

* *Distributio Operis.* † v. Preface.

so-called *Anatomy of Melancholy*, 1621, a systematic examination of the nature and treatment of hypochondria. Its author, **Robert Burton** (1577–1640), was rector of Seagrave, in Leicestershire. Despite the methodical divisions and subdivisions of the book, quotations of a most multifarious character make up its body and substance. Burton himself terms it a *cento*. It is certainly a *cento* unparalleled. Sterne was notoriously indebted to it, as also (it is said) were the wits of the Augustan and Georgian eras; and since Thackeray makes it the entire library of one of his literary characters, it may be inferred that its use, as a convenient storehouse of out-of-the-way erudition, is not, even now, unknown.

Two other writers, although they cannot be said to belong more exclusively to the reign of James than to that of his successor, nevertheless produced some of their most important works within the period comprised in this chapter. One was **Lord Herbert of Cherbury** (1583–1648), the author of two deistical works, entitled respectively *De Veritate* and *De Religione Gentilium*, the first of which was published in 1624; of a valuable, if partial, *History of the Life and Reign of Henry VIII.*; and a singularly direct and candid autobiography. The other is **John Selden** (1584–1654), a man of a learning as vast as, but better disciplined than, Burton's, author of numerous works, of which the *Treatise of Titles of Honour*, 1614, his largest English work, and the *History of Tithes*, 1618, belong to this period. After his death was published his *Table-Talk*, 1689, reprinted in Mr. Arber's series.

47. **The Minor Prose Writers.**—Foremost among the minor writers comes the unfortunate **Sir Thomas Overbury** (1581–1613), poisoned on account of his opposition to the marriage of Carr, James' favourite, with the Countess of Essex. Overbury was the author of the poem of *The Wife*, and of *Characters or Witty Descriptions of the Properties of sundry Persons*, 1614, pieces characterised by the prevailing taste for conceit and epigram. A valuable and original *Historie of the Turks*, 1603, was written by **Richard Knolles** (1550?–1610). Among the chroniclers must be mentioned **Richard Grafton** (*d.* after 1572); **Raphael Holinshed** (*d.* 1580?), to whose *Chronicles of England, Ireland, and Scotland* Shakespeare was indebted for some of his raw material; **John Stowe** (1525–1605), author of the well-known *Survey of London*, 1598; **John Speed** (1552–1629), author of a *History of Great Britain*, 1611. In his *Britannia*, 1586, **William Camden** (1551–1623) described the country topographically; and the achievements of the Elizabethan navigators were carefully commemorated in the

collections of Voyages and Travels compiled by **Hakluyt, Purchas,** and others.* For **Jewel, Whitgift, Cartwright,** and the other theological writers of the period the reader is referred to the Dictionary Appendix at the end of this volume.

Two prose translations also claim our notice. These are the *Montaigne's Essays* of **John Florio** (*d.* 1625), who by his censures on the contemporary drama has also been said to enjoy the doubtful distinction of being the original † of Holofernes in *Love's Labour's Lost*; while the *Plutarch* (1579) of **Sir Thomas North** (1535 ?–*post* 1600), from the French of Amyot, was used by Shakespeare for his Roman plays just as Holinshed had been for the English 'Histories.'

48. **The Authorised Version.**—The account of the prose writings of the Shakespearean age is fittingly brought to an end by the *Authorised Translation of the Scriptures,* which, originating with the Hampton Court Conference of 1604, was commenced in 1607, and was published in 1611. The basis of this was the so-called *Bishops'*, or *Archbishop Parker's Bible*, 1568, which was to be followed as closely as possible. The *Bishops' Bible* was based upon Cranmer's, which again may be said to derive from Tyndale's version. (*See* p. 45, s. 26.) To this literary descent, and to the careful collation of the new translation with the earlier ones, must be attributed that mellow archaism of phraseology which apparently removes the language of our present Bible to a period far more remote than the reign in which the translation was actually executed. 'The English of the Authorised Version represents, not the language of 1611 in its integrity, but the language which prevailed from time to time during the previous century.‡

* *See* Dictionary Appendix (E).

† *See Boswell's* '*Malone*,' iv. 479–483, for some of the arguments for and against this. Warburton and Farmer held this view: few now do.

‡ Eastwood and Wright, Preface to *Bible Word-Book*, 1866.

## CHAPTER V.

## THE AGE OF MILTON AND DRYDEN.

### 1625–1700.

49. SUMMARY OF THE PERIOD.—50. THE 'METAPHYSICAL SCHOOL' OF POETS.—51. COWLEY.—52. HERBERT, CRASHAW.—53. QUARLES, WITHER.—54. HERRICK, HABINGTON.—55. THE CAVALIER POETS.—56. WALLER.—57. MILTON.—58. BUTLER.—59. MARVELL.—60. THE MINOR POETS.—61. THE PROSE WRITERS.—62. HOBBES, CLARENDON.—63. FULLER, BROWNE.—64. WALTON.—65. THE DIARISTS.—66. BUNYAN.—67. LOCKE, TEMPLE.—68. THE THEOLOGIANS.—69. THE SCIENTIFIC WRITERS.—70. THE MINOR PROSE WRITERS.—71. THE NEWSPAPER PRESS.—72. THE SURVIVORS OF THE SHAKESPEAREAN STAGE.—73. THE STAGE OF THE RESTORATION.—74. DRYDEN.—75. SHADWELL, LEE.—76. OTWAY, SOUTHERNE.—77. THE COMIC DRAMATISTS.

49. **Summary of the Period.**—The period embraced by the last chapter came to an end with the death of James I., in 1625. The present chapter extends from that date to the close of the seventeenth century. It includes the reign of Charles I., the Commonwealth, the Protectorates, the reigns of Charles II. and James II., and (two years only excepted) the reign of William and Mary. Taking the commencement of the Civil War as one point of division, and the Restoration in 1660 as another, this epoch of English literary history may be arranged in three stages—the first from 1625 to 1640, the second from 1640 to 1660, and the third from 1660 to 1700,—the date of the death of Dryden.

During the first of these stages the great school of dramatists, which had thrown a lustre over the two previous reigns of Elizabeth and James, was slowly dying out. Of the major prose writers of James' reign, only Selden and Lord Herbert were still active, Bacon having died in 1626. A hush preceded the coming struggle, and literature flourished chiefly in the hands of a little group of poets, of whom Jonson, in his minor pieces, and Donne (*see* p. 56, s. 36), who lived until 1631, may be said to be the leaders. Of these, Cowley, Wither, Herbert, Crashaw, Habington, Quarles, Suckling, and Carew had all published poems before 1640, and in that year Denham's masterpiece was written. Nothing had been *printed* of

Milton's earlier poetry, some of which belongs to this school, but the Epitaph *On Shakespear*, *Comus*, and *Lycidas*,—the first two anonymously, the last with the writer's initials only. *L'Allegro* and *Il Penseroso*; seven or eight of the *Sonnets*, and most of the shorter pieces, however, are all supposed to have been *composed* before the last-mentioned date.

During the whole of the second stage (1640–1660) the great poet practically laid by his 'singing robes' for controversial prose, and, with some few exceptions, the bulk of the little literature was of this kind. As, after Chaucer, the Wars of the Roses and the Reformation were succeeded by a literary dearth, so now the Civil Wars and the Puritan Revolution gave rise to a temporary suspension of works of imagination. The closing of the theatres in 1642 put an end to plays. Most of the lesser minstrels were silent during the storm, or, if they sang at all, their song was changed. 'Either the time of their literary activity did not coincide with the period of struggle, but came before it, or after it, or lay on both sides of it; or what they did write of a purely literary character during this period was written in exile.'*

With the Restoration the third stage began, and the drama, considerably modified by French influences, became at once the popular form of literature. If *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes* were produced during the reign of Charles II., they must be regarded as produced in spite of their surroundings. The years from 1660 to 1700 belong, above all, to Davenant and Dryden, to Otway, Southerne, the Comic Dramatists and their congeners. In the present chapter we shall take the poets first in order (s. 50 to s. 60), the prose writers next (s. 61 to s. 71), and the dramatists last (s. 72 to s. 77).

50. **The 'Metaphysical School' of Poets.**—To the majority of the verse-writers referred to above as following the fashion of Donne, Johnson,† perhaps taking a hint from Dryden, applies the adjective 'metaphysical.' The qualification has been demurred to by Southey, who, nevertheless, refrains from proposing a better. By Hallam it is held to be more exactly applicable to writers like Sir John Davies (*see* p. 56, s. 36); but, correct or incorrect, it will probably continue to be used in describing this particular group of poets. Perpetual striving after novelty, intricacy of conceit, and a certain lettered quibbling are their chief characteristics. Wit and

* Masson: *Essays, Biographical and Critical*, 1856, 93.
† *Lives of the Poets: Cowley*. Cunningham's ed. i. 1854.

learning they had undoubtedly; but Johnson denies to them pathos or sublimity. He allows, however, that, in the pursuit of fanciful analogies, they 'sometimes struck out unexpected truths,' and, falling into a conceit himself, admits that if their conceits were far-fetched, they were often worth the carriage. And, indeed, although some of them may be found on occasion to compare 'eyes to burning-glasses, and tears to terrestrial globes, coyness to an enthymeme, absence to a pair of compasses, and an unrequited passion to the fortieth remainder-man in an entail,'* they have nevertheless left us many dainty lyrics (not to mention some longer pieces) which could ill be spared from our anthologies. Such are, for example:—Lovelace's *Tell me not, Sweet, I am unkind*, and the lines, *To Althea, from prison*; Wither's *Shall I, wasting in despair?*—Suckling's *Why so pale and wan, fond lover?* Carew's *He that loves a rosy cheek*; Waller's *Go lovely Rose!* and the verses *On a Girdle*; or, the *Gather ye rosebuds while ye may*, and others by Herrick.

51. **Cowley.**—The most illustrious representative of the metaphysical school, after Donne (*see* p. 56, s. 36), is **Abraham Cowley** (1618–1667). On this account chiefly he is entitled to priority of place, as more than one of the writers named subsequently had produced mature works when Cowley had put forth nothing but the *Poetical Blossoms* (1633) of his boyhood. His father was a Cheapside tradesman. Set on fire by the study of Spenser, he began to write early, publishing the above-mentioned volume of verses while still at Westminster School. From Cambridge he was ejected in 1643 for his Royalist tendencies. He afterwards became Secretary to the Earl of St. Albans, and was for some time employed as a medium of communication between Charles I. and Henrietta Maria. Neglected at the Restoration, in spite of his hopes, he retired to Chertsey, where he died. His principal works are a collection of love verses, entitled *The Mistress*; *Pindaric Odes*; an unfinished epic, *The Davideis*, and the comedy of the *Cutter of Coleman Street* (produced in 1661, and first called *The Guardian*), to the frank portraiture of Cavalier humours in which, his disfavour with Charles II. has been attributed. Of his *Essays* mention will be made in their place. Cowley's reputation has faded since Milton ranked him next after Spenser and Shakespeare. Professor Craik considers him much inferior to Donne, 'less deep, strong, and genuine,'—substituting gilding and word-catching for the gold and meditative quaintness of the elder poet, although he sometimes exhibits dignity and a playful fancy.

* Macaulay, *Miscellaneous Writings: John Dryden.*

52. **Herbert, Crashaw.**—The first of the pair whom we have thus linked together,—**George Herbert** (1593–1633), a younger brother of Lord Herbert of Cherbury (*see* p. 74, s. 46), was, during the last two years of his life, Rector of Bemerton, in Wiltshire. His poems entitled *The Temple; or, Sacred Poems and Private Ejaculations*, 1633, appeared shortly after his death, and a prose work styled *A Priest to the Temple; or, the Country Parson*, not until 1652. The second, **Richard Crashaw** (*d.* 1649), was at first eloquent as a Protestant preacher. He subsequently became a Roman Catholic, went to France, and finally died canon of the church of Loretto. His English poems were issued, in 1646, under the title of *Steps to the Temple. Sacred Poems, with other Delights of the Muses.*

'Holy Mr. Herbert,' as he has been called, is the greater of the two. His poems have, in excess, the obliquities of his friend Donne; but they are informed with an unaffected and exalted piety, and have afforded to many that solace which, 'Gothic and uncouth as they were'—to use Cowper's words—they afforded to that unhappy poet in his periods of dejection. Crashaw's style was influenced by that of the Italian Marini, whose *Sospetto di Herode* he translated; and he was also an ardent admirer of St. Theresa, not, it has been said, to the advantage of his work, which displays considerable power of imagination. He is the author of the well-known *Wishes to a supposed Mistress*, and among his Latin poems, 1634, occurs the famous line on the water turned into wine:—

> '*Nympha pudica Deum vidit et erubuit*'
> (The modest water saw its God, and blushed)

sometimes attributed to Dryden.

53. **Quarles, Wither.**—Although **Francis Quarles** (1592–1644) and **George Wither** (1588–1667) wrote much, it is now chiefly by the *Divine Emblems*, 1635, of the one and the *Emblems* of the other—quaint, allegorical conceits in the taste of the Low Country moralists, that they are remembered. Quarles was cup-bearer to Elizabeth of Bohemia, Secretary to Archbishop Usher, and Chronicler to the City of London. Wither, whose works number more than one hundred, served first on the Royalist and then on the Roundhead side in the Great Civil War. Many of his shorter poems are exceedingly beautiful. The volume of satirical verse entitled *Abuses Stript and Whipt*, 1613, which procured his imprisonment by the Privy Council for its alleged offensive tone to certain persons in authority; a manly *Satire to the King*, said to have effected his release; a collection of Eclogues entitled the *Shepherds Hunting*,

1615, and the pastoral entitled the *Mistress of Philarete*, 1622, are some of his better-known productions. 'He has left,' says Professor Masson, 'along with some real poetry, a sea of the flattest verse known in our language, but his influence was as healthy as his style was plain and apprehensible.'*

54. **Herrick, Habington.** — Like Herbert and Crashaw, **Robert Herrick** (1591–1674) was a clergyman, and published *Works, Human and Divine*, which, although his lively (and sometimes licentious) Anacreontic muse has graver moments, have more of the former than the latter attribute. But many of the lyrics in *Hesperides*, 1648,—for such is the first title of Herrick's book—are wholly free from taint, and cannot easily be matched. Their blithe beauty must plead for the

> 'unbaptised rhymes
> Writ in his wild unhallowed times.'

The second writer, **William Habington** (1605–1654), author of *Castara*, 1634, a collection of poems in honour of Lord Powis' daughter, whom he married, is at least free from the charge of coarseness. But the chastity of his thoughts has not preserved his verse from the affectations of his school. *Castara*, it should, however, be added, contains a number of miscellaneous devotional poems 'on texts taken from the Latin Vulgate,' which are, in some respects, of a higher flight than his pre-nuptial and conjugal effusions.

55. **The Cavalier Poets.**—Five poets—Suckling, Carew, Denham, Cleveland, and Lovelace—may fairly come under this denomination. The name of **Sir John Suckling** (1609–1643) at once recalls the delightful *Ballad on a Wedding*,—that of the afterwards Earl of Orrery and Lady Margaret Howard. This 'though not written,' says Hallam,† 'for those *Qui musas colitis severiores*,' [it is generally abridged in most collections] 'has been read by almost all the world, and is a matchless piece of liveliness and facility.' Suckling also wrote, in 1637, the *Session of the Poets*, in which he good-humouredly rallies his brother versifiers. **Thomas Carew** (1598?–1639?), 'Gentleman of the Privy Chamber and Sewer-in-Ordinary' to Charles I., and a celebrated court-wit, died just before the Civil War. Suckling banters him for his laborious polish and sluggish conception, and he appears to have succeeded best in short pieces well adapted to the music of Milton's friend Lawes and other composers. **Sir John Denham** (1615–1669) is familiar from the off-quoted couplet in his poem of *Cooper's Hill*, the measured and

* *Life of Milton*, 1859, i. 440.
† Hallam, *Lit. History*, Part III. chap. v. § 56.

stately versification of which has been highly praised. He died an old man in the reign of Charles II., with a mind clouded by the sudden loss of his young wife, whom he had married late in life. **John Cleveland** (1613–1658), author of the *Rebel Scot*, and certain vigorous attacks on the Protector, was the earliest poetical champion of royalty. Butler is said to have adopted the style of his satires in *Hudibras*. Colonel **Richard Lovelace** (1618–1658), like Habington, christened his collected verses with the name of his *Lucasta* (= *Lux casta* = Miss Lucy Sacheverell), but had not the good fortune of the author of *Castara*, for the lady, believing that he had died at Dunkirk, married another. Lovelace is the type of the Cavalier, and his personal character and appearance corresponded to the graceful gallantry of his poetry. He, and Cleveland too, after suffering poverty and imprisonment in the royal cause, died miserably before they could reap their recompense in the Restoration. The titles of some of the best known lyrics of Suckling, Carew and Lovelace are given on p. 78.

56. **Waller.**—Born a Royalist, and connected by marriage with Cromwell himself, **Edmund Waller** (1605–1687) escaped the miserable end of the last-named poets, to die an old man, upon the eve of the second Revolution. But then he did not encumber himself with any inflexible fidelity to either cause, slipping as easily from a panegyric on Cromwell to a panegyric on Charles, as he slid from the celebration of his *Sacharissa*, Lady Sidney, to that of his *Amoret*, Lady Murray. He saved himself from the consequences of conspiracy by betrayal of his accomplices; and, when taxed by the cynic king with his more effective praise of the late Protector, replied, with easy assurance:—'Poets, Sir, succeed better in fiction than in truth.' In fact, as a man, he was a by-no-means estimable character. As a poet, his work is more finished,—less marred by the defects of the metaphysical school, than that of many of his predecessors, although some of them have greatly the advantage of him in sincerity. 'Of elevated imagination, profound thought, or passion, he was utterly destitute,' says one of his biographers, 'and it is only in detached passages, single stanzas, or small pieces, finished with great care and elegance, as the lines on a lady's girdle [*see* p. 78, s. 50], those on the dwarfs, and a few of the lyrics, that we can discern that play of fancy, verbal sweetness, and harmony, which gave so great a name to Waller for more than a hundred years.' *

57. **Milton.**—The first genuine edition of Waller's poems was published in 1645. In the same year appeared the first collection

* *Encyclop. Britannica*, 8th ed.; *see* also Prof. Minto's notice in the 9th ed.

of the early efforts of a far more important writer than the witty trimmer and 'Virgil of the Nation,' namely, — **John Milton** (1608–1674). The life of the great Puritan poet is so inextricably bound up with his works that our narrative of the one must necessarily include an account of the other. He was born in Bread Street, Cheapside, on the 9th of December, 1608. His father was a scrivener, a respectable composer and musician, and a republican in his opinions. Young Milton was educated first at home, under a tutor, and then at St. Paul's School, whence, in 1624–5, he passed to Christ's College, Cambridge. He was admitted B.A. in 1628–9, and M.A. in 1632. Meanwhile, his father had removed to Horton, near Colnbrook, Bucks. Hither Milton, in the last-named year, returned from Cambridge. By this time he was one of the best Greek and Latin scholars of his University, a proficient in Hebrew, could write and speak both French and Italian, possessed an extensive knowledge of ancient and modern literature, and was a skilful musician. Already, too, he had written verse. The earliest of his poems now extant are renderings of the CXIV. and CXXXVI. Psalms, produced at fifteen years (1624). In 1626, he had written his Elegy, *On a fair Infant*, the child of one of his sisters;— in 1628, the Vacation exercise, beginning, '*Hail! native language, that by sinews weak*,'—and, in 1629, the noble ode, *On the morning of Christ's Nativity*; followed, in 1630 (?), by the lines *Upon The Circumcision* and *The Passion*. To this last year belongs, also, his first published English poem,—the epitaph beginning, '*What needs my Shakespear for his honour'd bones?*' given to the world in 1632. (*See* p. 65, s. 40.) During a five years' residence at Horton he wrote the companion poems *L'Allegro* and *Il Penseroso*; *Arcades*, a fragment of an entertainment presented at Harefield (Middlesex) before the Countess-Dowager of Derby; and the masque of *Comus*, performed, in 1634, at Ludlow Castle, by the Earl of Bridgewater's sons and daughter, Lady Alice Egerton, whose benighting in Haywood Forest is said to have furnished the motive. This last 'dainty piece of entertainment' was sent to the press, in 1637 (without the author's name), by Henry Lawes, the composer of the accompanying music, who had grown tired of re-copying the words for his friends; and it appears to have been highly eulogised by Sir Henry Wotton, Provost of Eton, in a letter to Milton, dated 1638. 'I should much,' he writes, 'commend the tragical part [i.e. the dialogue], if the lyrical did not ravish me with a certain Doric delicacy in your songs and odes; whereunto I must plainly confess to have seen yet nothing parallel in our language. *Ipsa mollities!*' 'It was sufficient,' says

Hallam, 'to convince any one of taste and feeling that a great poet had arisen in England, and one partly formed in a different school from his contemporaries.' To 1637 belongs the monody of *Lycidas*, which was published, in 1638, at the end of a volume of memorial verses upon the death of the poet's Cambridge friend, Edward King, who was drowned in the first-named year while crossing from Chester to Ireland. Another of the poems of this period of his life is the following sonnet *To the Nightingale*, printed here, not so much on account of its dewy woodland beauty, as to give an example, in its more perfect form, of the Italian exotic which Surrey, Sidney, Spenser and Shakespeare had already so successfully cultivated:—

'O Nightingale, that on yon bloomy Spray (*a*)
Warbl'st at eeve, when all the Woods are still, (*b*)
Thou with fresh hope the Lovers heart dost fill, (*b*)
While the jolly hours lead on propitious *May*, (*a*)
Thy liquid notes that close the eye of Day, (*a*)
First heard before the shallow Cuccoo's bill (*b*)
Portend success in love; O, if *Jove's* will (*b*)
Have linkt that amorous power to thy soft lay, (*a*)

1st group (*l.* 1 to 8).

'Now timely sing, ere the rude Bird of Hate (*c*)
Foretell my hopeles doom in som Grove ny: (*d*)
As thou from yeer to yeer hast sung too late (*c*)
For my relief; yet hadst no reason why, (*d*)
Whether the Muse, or Love call thee his mate, (*c*)
Both them I serve, and of their train am I.' (*d*)

2nd group (*l.* 9 to 14)

The letters at the end of the lines have been added to show more clearly the arrangement of the rhymes, usually indicated typographically in foreign, but not always in English, examples. In the first group of eight lines (a pair of quatrains) there are only two rhymes; in the second group of six lines, there are but two also. Further, says the law, there should be a break or pause at the close of the eighth line. Such is the sonnet, according to the severest Petrarchan model.* We shall not detain the reader by enumerating the variations—chiefly in the multiplication and disposal of the rhymes—which even the most illustrious English practitioners, despairing to compel our stubborn terminations to the canons of this dainty *tour-de-force*, have at times excused or sanctioned.

In 1637, Milton's mother died. With his father's leave, he set out, in the following year, for a lengthy tour on the Continent. Wotton, in the above-mentioned letter, had equipped him with a travelling maxim—'*i pensieri stretti, ed il viso sciolto*'—'thoughts close and looks loose,' by which the young Republican did not entirely profit.

* Petrarch in the *In Vita* and *In Morte di M. Laura* has 112 sonnets with four rhymes, and 203 with five. *Cf.* T. Hall Caine's *Sonnets of Three Centuries*.

He visited France, Italy, and Switzerland successively, being introduced at different times to Grotius, to Galileo, then, to use the traveller's words, 'a prisner [in his own house] to the Inquisition, for thinking in Astronomy otherwise than the Franciscan and Dominican licensers thought,'* and to Tasso's friend, Giovanni Manso, Marquis of Villa. By the Italians in particular he was well received, and addressed three of his Latin Epigrams to the celebrated singer, Leonora Baroni. But the disturbances at home abridged his wanderings. 'When I was preparing to pass over into Sicily and Greece, the melancholy intelligence which I received of the civil commotions in England made me alter my purpose; for I thought it base to be travelling for amusement abroad, while my fellow-citizens were fighting for liberty at home.'† He accordingly returned in 1639. At first he occupied himself peaceably in tuition. But in 1641, 'God, by his Secretary, Conscience, enjoined' him to 'embark in a troubled sea of noises and hoarse disputes.' The controversy respecting Episcopacy was raging, and his first prose efforts were directed against the Anglican Church Establishment. 'As long as the liberty of speech was no longer subject to controul, all mouths began to be opened against the bishops; some complained of the vices of the individuals, others of those of the order . . I saw that a way was opening for the establishment of real liberty; . . and as I had from my youth studied the distinctions between religious and civil rights . . I therefore determined to relinquish the other pursuits in which I was engaged, and to transfer the whole force of my talents and my industry to this one important object.'‡ Acting upon this decision, he accordingly wrote his first work *Of Reformation touching Church Discipline in England, and the causes that hitherto have hindered it*, 1641, followed in the same year by another, *Of Prelatical Episcopacy*, in answer to a pro-Episcopal pamphlet by **Archbishop Usher** (1580–1656), and *The Reason of Church Government urg'd against Prelaty*. He also contributed to the controversy between 'Smectymnuus' (a name concocted from the initials of the five Puritan authors who collectively employed it) and **Bishop Hall** (1574–1656), an *Animadversions on the Remonstrant's* [Hall's] *Defence against Smectymnuus*, 1641, and an *Apology for Smectymnuus*, 1642. These make in all a total of five anti-Episcopal pamphlets on the church question. His marriage gave rise to his next works. In 1643 he was united to Mary Powell,

* *Areopagitica*, 1644, 60 (Arber's *Reprint*, 1868).
† *Defensio Secunda pro Pop. Angl.*, Symmon's ed. vi. 403.
‡ *Defensio Secunda pro Pop. Angl.*, Symmon's ed. vi. 404.

daughter of a gentleman of Oxfordshire. The austerity of the poet's household seems to have proved uncongenial to the lady, and after a brief residence she left her new home, declining to return. It was under these circumstances that Milton published successively his *Doctrine and Discipline of Divorce*, 1643, *Judgment of Martin Bucer concerning Divorce*, 1644, *Tetrachordon* and *Colasterion*—the last two being published on the same day, March 4, 1644–5. Mrs. Milton subsequently returned to her husband in 1645. To the year 1644 belong also two important works, the *Tract on Education*, and the *Areopagitica*,—the latter, generally regarded as the most favourable specimen of its author's prose, being a splendidly eloquent and urgent plea for the liberty of the press, prompted mainly by the restrictive Ordinance of June 14, 1643, for the Regulating of Printing. 'So that the judgment of the true and the false, what should be published and what suppressed, should not be in the hands of a few men, and these most unlearned and of common capacity, erected into a censorship over books—an agency through which no one almost either can or will send into the light anything that is above the vulgar taste—on this subject,' says Milton, 'in the form of an express oration, I wrote my *Areopagitica*.' *

The fame of Milton as a controversialist was now established. In 1649 the Council of State appointed him Secretary for Foreign Tongues; and in this capacity he replied by his so-called *Eikonoclastes*, 1649, to the *Eikon Basiliké; or, the Portraiture of his Most Sacred Majesty in his Solitudes and Sufferings*, ascribed to **Bishop Gauden** (1605–1662), a book which 'contained the most invidious charges against the Parliament.'

Subsequently, by order of the Council, he entered the lists with the celebrated Leyden Professor and critic, Salmasius (Saumaise), who had been employed by Charles II. to write a defence of his father. To this Milton replied by the *Defensio pro Populo Anglicano* (1651); and to a second work, entitled *Regii Sanguinis Clamor ad Cœlum*, by Peter du Moulin, he rejoined by a *Defensio Secunda* (1654). Already, at the outset of this last controversy, his eyesight, injured by intense application since boyhood, had been gradually failing, and his medical advisers had repeatedly warned him, although ineffectually, of his danger. About 1652 he became entirely blind. His first wife having died in child-bed, he was married again in 1656 to Catherine Woodcock, and ultimately retired from his more arduous secretarial duties, receiving a reduced emolument until 1659. This brings us to the eve of the Restoration. Hitherto, the life of Milton has ex-

* *Defensio Secunda*, quoted in Masson's *Life of Milton*, iii. (1873), 276.

emplified those characteristics of the literature of the period referred to in the opening paragraph of this chapter. With few exceptions (and those exceptions sonnets) his earlier English poems belong to the years preceding the Civil War. Thenceforward, until the Restoration, his pen was devoted to prose, to 'which manner of writing,' be it remarked in his own words, he was 'not naturally disposed.' As might be anticipated, it is, in parts, splendidly sumptuous and eloquent; but it is also stiff, laboured, and overladen with Latinisms. 'It is like a fine translation from the Latin,' says Hazlitt, and the phrase indicates its chief defect.

At the Restoration, Milton was in some danger until the Act of Indemnity was passed; and even after this he was for a short time in custody. No prose work of any importance belongs to his later years. He occupied himself mainly with the composition of *Paradise Lost* and *Paradise Regained*, the former of which poems appeared in 1667, in ten books. In 1674 appeared a second edition, in which the ten books were arranged in twelve. By his agreement with the printer, the author received 10*l.* for the first edition, in two payments of 5*l.*; and his widow, Elizabeth Minshull (for after the death of his second wife, in 1658, he had married again) afterwards received a further sum of 8*l.*, in full of all demands. In 1671 appeared *Paradise Regained*, in four books, and *Samson Agonistes*. These were his last poetical works. In 1674 (November 8) he died, and was buried in St. Giles,' Cripplegate.

Milton's minor poems have been already noticed. It remains to give some account of his great epics and his tragedy. In an appendix to this chapter will be found a short analysis of both *Paradise Lost* and *Paradise Regained*, and it will therefore be sufficient to confine ourselves here to giving a few particulars respecting their composition and reception.* The writing of some great poem appears to have been an early dream of the poet's life. In a letter to his friend Manso (1638) he expressly refers to this desire; and he returns to it in the *Epitaphium Damonis* elicited by the death of his schoolfellow, Charles Deodati (1608–39). His song shall be, he says, of Brutus and Imogen, of Brennus and Belinus, and of the wife of Gorlois, who, surprised

> 'By Uther, in her husband's form disguised
> (Such was the force of Merlin's art), became
> Pregnant with Arthur, of heroic fame.' †

It was to the Arthurian legends, then, and early British history that

* *See* Appendix D: Note to *Paradise Lost* and *Paradise Regained*.
† Cowper, *Translations from Milton*.

he was to look for his hero. But, as Fenton said truly, although foreseeing only good Sir Richard Blackmore, who wrote, in Dryden's phrase, 'to the rumbling of his coach's wheels,'—'Arthur was reserved to another destiny.' In the third of his great prose works Milton again refers to the 'inward prompting, . . that, by labour and intense study, . . joined with the strong propensity of nature, he might perhaps leave something so written to after times as they should not willingly let it die;'* though in the subsequent *Apology for Smectymnuus* he postpones the execution of his project until 'a still time, when there shall be no chiding.' Yet, when at last the still time came, the poet's theme had changed. He no longer proposed to celebrate the shadowy exploits of Igraine's famous son, but turned to that sublimer story—

> 'Of Man's first disobedience, and the fruit
> Of that forbidden tree, whose mortal taste
> Brought Death into the world, and all our woe.'

He is said to have actually commenced his task in 1658, but doubtless had earlier planned and rounded his design. The unrhymed verse of the poem (for which the publisher found it necessary to procure a justification) may have been one reason why its first reception was apathetic; although, as Sir Walter Scott points out, the unpopularity of the author's character,—the subject itself, and its entire discordance with the Court of the Restoration, were other and more probable obstacles in the way of its success. Nevertheless, it met with some appreciative contemporary admirers, and those of the highest calibre, Marvell and Dryden; the latter of whom declared it, shortly after Milton's death, to be 'undoubtedly one of the greatest, most noble, and most sublime poems, which either this age or nation has produced.'† During the next period the enlightened criticism of Addison assisted in popularising it, and since that time it has wanted neither commentators nor readers.

*Paradise Regained* was suggested by the question of a friend to whom Milton exhibited the MS. of the earlier poem. 'Thou (the speaker was Ellwood, the Quaker) hast said much here of Paradise lost; but what hast thou to say of Paradise found?' It is inferior to its predecessor, but, as is not unusual, its author valued it as of equal if not superior merit.

*Samson Agonistes* at once invites contrast with the poet's earlier dramatic effort of *Comus*,—the one sombre, severe, mature, the other youthful, joyous, with the freshness of the morning on it. *Comus* is

* *Reason of Church-Government urged against Prelaty*, 1641, Symmon's ed. i. 119.
† Preface to *The State of Innocence, and Fall of Man*, 1674.

of kin with *The Tempest*, and the pastorals of Jonson and Fletcher: *Samson Agonistes* derives rather from Sophoclean or Euripidean models; being in structure a strictly Greek tragedy, on a scriptural theme—clear-cut, and of a majestic simplicity. The sublime morality, the pure-toned praising of temperance and chastity,—the buoyant ethereal verse

> 'as sweet and musical
> As bright Apollo's lute, strung with his hair,

will probably attract the reader rather to the former than to the latter work. But it is impossible not to admire the grandly-reached catastrophe of the mighty Nazarite, nor to forget the affinities of the hero and the poet, himself fallen upon evil days, poor, and deprived of sight. In the following soliloquy, for example, no one can fail to perceive the expression of a feeling as distinctly personal to Milton as the invocation to Light in *Paradise Lost* (Bk. iii.), or the specific sonnet *On his Blindness*:—

> '— chief of all,
> O loss of sight, of thee I most complain!
> Blind among enemies, O worse than chains,
> Dungeon, or beggary, or decrepit age!
> Light, the prime work of God, to me is extinct,
> And all her various objects of delight
> Annull'd, which might in part my grief have eas'd,
> Inferior to the vilest now become,
> Of man or worm; the vilest here excel me,
> They creep, yet see; I, dark in light, expos'd
> To daily fraud, contempt, abuse and wrong,
> Within doors, or without, still as a fool,
> In power of others, never in my own;
> Scarce half I seem to live, dead more than half.
> O dark, dark, dark, amid the blaze of noon,
> Irrecoverably dark, total eclipse
> Without all hope of day!
> O first created beam, and thou great Word,
> "Let there be light," and light was over all
> Why am I thus bereav'd thy prime decree?
> The sun to me is dark
> And silent as the moon,
> When she deserts the night
> Hid in her vacant interlunar cave.'
>
> (*Samson Agonistes*, ll. 66–89.)

A passage from M. Taine, referring to Milton's position as a writer, may not inappropriately close our account of him:—'Placed, as it happened, between two ages, he participates in their two characters, as a stream, which, flowing between two different soils,

is tinged by their two hues. A poet and a Protestant, he receives from the closing age the free poetic afflatus, and from the opening age the severe political religion. He employed the one in the service of the other, and displayed the old inspiration in new subjects . . Adorning the cause of Algernon Sidney and Locke with the inspiration of Spenser and Shakespeare . . he holds his place between the epoch of unbiassed dreamland and the epoch of practical action; like his own Adam, who, entering a hostile earth, heard behind him, in closed Eden, the dying strains of heaven.' *

58. **Butler.**—In 1663, or a year after Milton was introdueed to the young Quaker, to whom he showed *Paradise Lost*, Mr. Pepys, the Diarist, was greatly puzzled to account for the success of a 'new book of drollery in use,' which for a long time enjoyed far more popularity than the great poet's tardily accepted epic. He (Pepys) buys the work in question at a bookseller's for two and sixpence, and likes it so little that he sells it again for eighteenpence. Afterwards, feeling loth to fall out with what 'all the world cries up to be the example of wit,' he purchases it once more, and likes it no better. A year later it is still the book 'in greatest fashion for drollery,' but, though for the third time he buys a copy, he 'cannot see enough where the wit lies.'

The work which gave the candid chronicler so much trouble was the *Hudibras* of **Samuel Butler** (1612–1680), the first part of which was published in 1663, the second in 1664, and a third, leaving the book unfinished, in 1678. The author had been secretary to Selden, and then an inmate of the family of a certain Sir Samuel Luke, one of Cromwell's officers, in whom he is said to have found the features of his hero. Recently he had been made Steward of Ludlow Castle by the Earl of Carbury. His Hudibras is a Presbyterian Justice of Peace—an ignoble kind of Quixote, who, in company with an argumentative Independent clerk, Ralpho, 'in the confidence of legal authority, and the rage of zealous ignorance, ranges the country to repress superstition and correct abuses.' † There is not much plot in the story, and its endless arguments are sometimes wearisome, but of wit there is enough and to spare. The metre is that doggerel octo-syllabic measure now generally known as Hudibrastic verse. The following lines will exemplify it, and give some idea of the reckless rhyming and the humour of individual passages. The hero of the poem is, of course, the person referred to.

* Van Laun's trans. Bk. II. chap. vi. Div. 6, at the end.
† Johnson, *Lives of the Poets*, Cunningham's ed. i. 179.

'He was in *Logick* a great Critick,
Profoundly skilled in Analytic;
He could distinguish, and divide
A Hair, twixt *South* and *South-west* Side;
On either which he would dispute,
Confute, change Hands, and still confute;
He'd undertake to prove by Force
Of Argument a Man's no Horse;
He'd prove a Buzzard is no Fowl,
And that a *Lord* may be an *Owl*,
A Calf an *Alderman*, a Goose a *Justice*,
And Rooks *Committee-men* and *Trustees*. . .
'For *Rhetorick*, he could not ope
His Mouth, but out there flew a Trope;
And when he happened to break off
I' th' Middle of his Speech, or cough,
H'had hard Words, ready to shew why,
And tell what Rules he did it by: . .
'In *School-Divinity* as able
As he that hight *Irrefragable*;
A second *Thomas*, or at once,
To name them all, another *Duns*:
Profound in all the Nominal
And real Ways beyond them all;
For he a Rope of Sand could twist
As tough as learned *Sorbonist*;
And weave fine Cobwebs, fit for Scull
That's empty when the Moon is full;
Such as take Lodgings in a Head
That's to be let unfurnishéd.'

(*Hudibras*, Canto i. Part 1.)

We are told that *Hudibras* was received with universal applause, and that King Charles II. carried it about in his pocket. Nevertheless, the poet died poor, and was buried at the charges of a friend.

'Of all his gains by verse, he could not save
Enough to purchase flannel and a grave.'

Butler was also the author of *The Elephant in the Moon*, a satire on the newly-founded Royal Society; and of some prose *Characters* in the style of Earle and Overbury, first published in 1759.

59. **Marvell.**—One of the first to appreciate *Paradise Lost* had been Milton's colleague in his secretaryship—**Andrew Marvell** (1621–1678), Member for Hull from the Restoration to his death. Of his personal character, it is sufficient to say that he was in all things the opposite of Waller. The fame of his nervous and plain-spoken *satires*, in which he was, in some sort, the forerunner of Swift, has passed with the audience to which they were addressed.

One of his prose works—the *Rehearsal Transposed*, attacking **Samuel Parker** (1640–1688), afterwards Bishop of Oxford—was exceedingly popular; and several of his poems, e.g. the *Emigrants* (i.e. Pilgrim Fathers), the *Nymph's Complaint for the Death of her Fawn*, and, in part, the beautiful lines, *Had we but World enough and Time?* addressed to his '*Coy Mistress*,' have great beauty and genuine feeling.

60. **The Minor Poets of the Restoration.**—Of, or devoted to, the Court, as these were chiefly, the prevailing tone of their productions may be easily divined.

> 'In all Charles's days
> Roscommon only boasts unspotted bays,—'

sang Pope.* The thus-eulogised **Earl of Roscommon** (1633–1685) was author of a blank-verse translation of Horace's *Art of Poetry*, and of an *Essay on Translated Verse*, in heroics. Johnson praises his versification. He was a correct but tame writer—one of those of whom it has been aptly said that they are '*toujours bien, jamais mieux*.' The only other minor poets of any importance were John Wilmot, **Earl of Rochester** (1647–1680), a man of great wit and satiric talent, but infamous, during a short life, for all the vices; and Charles Sackville, **Earl of Dorset** (1637–1706), author of the sprightly ballad *To all you Ladies now on Land*, written at sea during the Dutch war of 1664–67. Sedley and Buckingham we have placed among the dramatists †—where also will be found our account of Dryden (*see* p. 102, s. 74).

61. **The Prose Writers.**—Not a few of the poets of this age verified the truth of the dictum which attributes to them excellence as prose-writers. Waller, Marvell, Donne, all thus distinguished themselves. The prose of Milton has already been characterised. But the two most eminent are Cowley (*see* p. 78, s. 51) and Dryden (*see* p. 102, s. 74). The *Essays* of the former have an ease and felicity of expression scarcely to be anticipated from the trifling conceits of the typical 'metaphysical poet,' and show an immense advance in the art of composition. The *Prefaces* and *Essay of Dramatic Poesy* by the latter were long famous for the easy epigrammatic vigour and freshness in which he clothed his critical apologies for his principles as an author:—

* *Imitations of Horace*, ii. 1.

† For Corbet, Fanshawe, Mennis, Pomfret, Vaughan, and some other poets of this period (1625-1700), the reader is referred to the Dictionary Appendix (E).

'Read all the prefaces of Dryden,
For these our critics much confide in;
Though merely writ at first for filling
To raise the volume's price a shilling.'
(Swift, *Rhapsody on Poetry*, 1733.)

62. **Hobbes, Clarendon.**—The great exponent of 'the selfish school of Philosophy,' **Thomas Hobbes** (1588–1679), was a man of thirty-seven when Charles I. came to the throne. He was educated at Oxford, and spent his earlier years as tutor to the Cavendish family, in which capacity he lived long on the Continent. In 1629 he published his first work, a translation of Thucydides. But the first of his more important productions, the treatise *De Cive*, did not appear until 1642, when it was circulated privately. The principles of this were more fully elaborated in the subsequent *Leviathan; or, the Matter, Forme, and Power of a Commonwealth, Ecclesiasticall and Civill*, 1651, which may be briefly described as a philosophic defence of despotism. Setting out with the idea that men, in a state of nature, would destroy each other, Hobbes makes them, by compact, place themselves under a common power (a 'Leviathan' that swallows them all), who acts for the common good, and whose laws alone form the standard of right and wrong. Among the advocates of despotism these doctrines, announced 'in language more precise and luminous than has ever been employed by any other metaphysical writer,' were naturally popular; and 'Hobbism,' says Macaulay,* 'soon became an almost essential part of the character of the fine gentleman.' On the other hand, his opinions raised a host of vigorous opponents among the clergy, to say nothing of such laymen as Clarendon and Shaftesbury; and, to-day, the works of the philosopher of Malmesbury, despite the undoubted shrewdness and talent of their author, and the excellence of his style, are seldom consulted. While abroad, Hobbes had for some time acted as mathematical tutor to the Prince of Wales, and the latter years of his life were absorbed by a controversy upon the quadrature of the circle, in which he gained few laurels. Among his other works are a *Treatise on Human Nature*, 1650; a *Letter on Liberty and Necessity*, 1654; an indifferent version of the *Iliad and Odyssey*, 1674–5, and the so-called *Behemoth*, a history of the Civil Wars, 1640 to 1660, published in 1679.

Preceding the *Behemoth* in point of composition, although published later, comes a somewhat similar work from the pen of one of the most distinguished opponents of Hobbism, the *History of the*

* *History of England*, 1864, chap. ii. 86.

*Grand Rebellion*, 1702–4, by **Edward Hyde, Earl of Clarendon** (1609–1674), begun during the author's residence in Jersey, where, on the collapse of the royal cause, he had sought an asylum. Though the style, to use the words of Hume, 'is prolix and redundant, and suffocates us by the length of its periods,' though written from a Royalist point of view, and composed at different times, under different conditions and with different objects, it is still the most valuable of all contemporary accounts of the civil wars, its value lying largely in its excellent delineations of the leading characters of the period, drawn from the life, by one who had been their colleague and intimate. Besides the *Survey of the Leviathan*, 1676, Clarendon wrote a *History of his Life*, which appeared in 1759.

63. **Fuller, Browne.**—There is a certain intellectual fellowship between this pair of authors, for each had distinctive peculiarities of style which separate him widely from his contemporaries. **Thomas Fuller** (1608–1661), after brilliant successes at Cambridge, became eminent as a preacher at the Savoy, an office which he lost at the beginning of the Civil War. He then joined the Royalist army as Lord Hopton's chaplain, and in this capacity found leisure to collect materials for his *Worthies of England*, not published until 1662. His other considerable production, the *Church History of Britain*, was issued in 1655. He is best known by the former—a most careful and entertaining topographical, biographical, and antiquarian miscellany. In such a work one does not look for wit; yet Fuller was one of the most genial and natural ('sweetest-blooded,' says one writer) of jesters, and, side by side with his more serious passages, he shakes off, as it were, an infinitude of kindly, and not discordant aphorisms and comparisons, leavened with the quaintest and happiest essence of humour. At the Restoration he was restored to his old dignity, and by his death only, it is said, escaped a bishopric.

Fuller, we have seen, made capital of his campaigning. But **Sir Thomas Browne** (1605–1682) was not even disturbed in his quiet Norwich study by the storm of civil war. Like the recluse of the Rue St. Honoré, who stuffed birds through the Reign of Terror, he went on placidly pursuing his vagrant disquisitions and speculations respecting pigmies, ring-fingers, sneezing, and the like. In 1642—the year of the arrest of the Five Members—was published his *Religio Medici*; or, Religion of a Physician; and, in 1646, he issued his *Pseudodoxia Epidemica*; a Treatise of Vulgar Errors. The character of some of these last may be gathered from the following headings to chapters:—*That Crystal is nothing else but Ice strongly congealed; That a Diamond is softened or broken by the Blood of a Goat; That*

*Bays preserve from the mischief of Lightning and Thunder; That the Horse hath no Gall; That a Kingfisher hanged by the Bill sheweth where the wind lay; That the flesh of Peacocks corrupteth not*; and so forth. Twelve years after the *Vulgar Errors* appeared his *Hydriotaphia*; or, Urn Burial, a rhapsody on mortality, suggested by the discovery of some Druidical Remains in a field at Walsingham in Norfolk, to which was added a *Discourse on the Quincunx* of the Ancients. It is difficult to describe the charm which these works undoubtedly possess for literary *gourmets*. The brain of the author, as Coleridge says, has a twist, and this twist is in the style of the writer. For this we follow his eloquent speculations and conjectures, his learned triflings and out-of-the-way inquiries. 'His mind,' says Hazlitt, 'seems to converse chiefly with the intelligible forms, the spectral apparitions of things; he delighted in the preternatural and visionary, and he only existed at the circumference of his nature.' *

64. **Walton.**—There is no more interesting figure in English literature than that of the even-minded angler of the Lea. **Izaak Walton** (so he wrote his name) (1593–1683) commenced as a sempster or linen-draper in a narrow shop in the City, and having early acquired a competency, retired from business to spend the last forty years of a long life with his rod and hooks. His *Compleat Angler*; *or, Contemplative Man's Recreation*, a prose pastoral, interspersed with lyrics filled with Cowper's *matutini rores, auræque salubres*—a book 'that breathes the very spirit of innocence, purity, and simplicity of heart,'†—was published in 1653, and passed through numerous editions. **Charles Cotton** (1630–1687), Walton's adopted son, and author of one of the best versions of *Montaigne's Essays*, added a supplementary book on Trout Fishing, in 1676; and in more recent years the *Salmonia* of Sir Humphry Davy (1778–1829) owed its origin to the same source. Walton married twice,—his first wife being a descendant of Cranmer, his second half-sister to Bishop Ken. To these clerical connections we perhaps owe that acquaintance with Church dignitaries which prompted the set of admirably simple, if over-loving, biographies, scarcely less prized than the writer's *Angler*. The first of these, the life of Donne, was published in 1640, and was followed by those of *Wotton*, 1651, *Hooker*, 1662, *Herbert*, 1670, and *Sanderson*, 1678. With the first two and the last, their biographer had been personally acquainted.

65. **The Diarists.**—To the readers of to-day any personal record of the past, especially if it can be proved to have been pre-

* *Lectures on the Literature of the Age of Elizabeth*, 1870, 225.
† Lamb, *Letter to Coleridge*, Oct. 28, 1796.

pared without regard to a possible public, is of infinite interest. Such were the *Paston* Letters (*see* p. 42, s. 22). Such—not the less amusing from the different characters of the writers—are the Diaries of **Samuel Pepys** (1633–1703) and **John Evelyn** (1620–1706)—the first extending from 1659 to 1669, the second from 1641 to 1706. Pepys was Secretary to the Admiralty in the reigns of Charles II. and James II., a man of taste in art and literature (he collected the Pepysian Library), and of sufficient enthusiasm for science to get himself made President of the Royal Society. In his diary, which lay for a long time unregarded in its original shorthand until Lord Braybrooke deciphered it in 1825, he appears as a shrewd, simple, inquisitive, and indefatigable gossip, whose miscellaneous and multifarious notes of things around him afford a vivid and minute picture of the time. Evelyn's mind was of a graver cast; but his longer diary, also, chronicles endless familiar occurrences. He wrote numerous works, of which one, the *Sylva; or, Discourse of Forest Trees*, 1664, prompted by an anticipated lack of timber for ship-building, deserves notice, if only on account of the stimulus which its well-timed warning is said to have given to the arboriculture of the United Kingdom.

66. **Bunyan.**—Next to Milton, the writer, who, perhaps to the fullest extent possessed the imaginative faculty, was **John Bunyan** (1628–1688), 'a man,' as he himself phrases it, 'of a low and inconsiderable generation,'—his father being a tinker of Elstow, in Bedfordshire. After receiving some rudimentary education, the son earned his livelihood in the same way. As a youth, if we may believe his own account in the little autobiographical tract drawn up in his prison-days, entitled *Grace Abounding to the Chief of Sinners*, he was notorious for precocious depravity, alternating with periods of the most terrible spiritual anguish. Finally, having passed through a long probation of mental convulsion, he was admitted, in 1653, into a Baptist congregation at Bedford, and shortly after became a preacher. During the oppression of the Dissenters which followed the Restoration, his popularity in this capacity, singled him out for peculiar rigour, and he was thrown into Bedford Gaol, where he remained until 1672. While in prison he supported his family by making tagged thread-laces. But his chief occupation was writing. It was during his confinement that—with the *Bible*, Foxe's *Book of Martyrs*, and a tattered copy of *Luther on the Galatians* for the bulk of his library—he conceived and began the *First Part* of that allegory of the Christian Life which is read alike by rich and poor,—by 'lered' as well as 'lewed.' In the damp gaol upon the Ouse,

the poor fugitive from the City of Destruction, whom Evangelist directed, set out on the every-day journey through the Strait Gate, and over the Hill Difficulty;—by the Valley of the Shadow of Death, and the booths of Vanity Fair, to reach at last the Delectable Mountains, and the far-off-shining Heavenly City, whose foundation is framed higher than the clouds. The first inconspicuous edition of the *Pilgrim's Progress*, the date of which long remained unknown, was issued in 1678. It made its way silently and rapidly, and six more editions appeared in the next four years. In 1684, partly to silence some cavils as to his authorship of the book, he published a *Second Part*, which relates the journey of Christian's wife and family, and subsequently he produced his *Holy War made by King Shaddai* [Jehovah] *upon Diabolus, for the Regaining of the Metropolis of the World, or the Losing and Retaking of Mansoul*, 'which,' says Macaulay, 'if the *Pilgrim's Progress* did not exist, would be the best allegory ever written.' That distinction, however, belongs incontestably to Bunyan's earlier work. Its vivid personifications and all-alluring theme are still attractive as ever. Destined at first for a special class, making an obscure and unregarded entry into the world, there can be no greater proof of its excellence than that it should gradually have compelled the sympathies and admiration of all classes of readers.

67. **Locke, Temple.**—The 'unquestioned founder of the analytical philosophy of mind' (as **John Locke** [1632–1704], has been called by a great modern authority*) was born at Wrington, in Somerset, and educated at Westminster, and Christ Church, Oxford. At first he devoted himself to the study of medicine, acquiring sufficient knowledge to deserve the praise of the celebrated Sydenham. His delicate health, however, obliged him to relinquish the hope of becoming a doctor. But before he did this finally, a happy prescription for Lord Ashley obtained him the friendship of that nobleman, who speedily discovered his fine intellectual qualities. With Shaftesbury's fortunes Locke's are henceforth bound up. In 1683, he followed his fugitive protector to Holland, whence he only returned at the Revolution. In 1696, he was made one of the Commissioners of Trade and Plantations; but his health did not enable him to retain his post, he retired in 1700, and died at Sir Francis Masham's, at the advanced age of seventy-two.

The English works of Locke belong to the period following the Revolution. Before referring to his first and greatest work we may record the titles of his principal remaining productions. These are

* The late John Stuart Mill, in his *System of Logic*,

*A Second Letter on Toleration*, 1690 (the first, written in Latin, had appeared in Holland in 1689); *A Third Letter on Toleration*, 1690; two *Treatises on Government*, 1690; *Thoughts concerning the Education of Children*, 1693; and *Reasonableness of Christianity as delivered in the Scriptures*, 1695. His reputation rests chiefly upon his *Essay on the Human Understanding*, published in 1690, but planned nearly twenty years before—an abridgment of it having, in fact, appeared in the French language. This book enjoys the distinction of being the first attempt to construct a theory of knowledge by a systematic examination of the features and mechanism of the human mind. The fundamental points of Locke's philosophy are that our ideas are not innate, and that all our knowledge springs from experience. We borrow the following description of his further procedure:—'After clearing the way by setting aside the whole doctrine of innate notions and principles, both speculative and practical, the author traces all ideas to two sources—sensation and reflection; treats at large of the nature of ideas simple and complex; of the operation of the human understanding in forming, distinguishing, compounding, and associating them; of the manner in which words are applied as representations of ideas; of the difficulties and obstructions in the search after truth, which arise from the imperfections of these signs; and of the nature, reality, kinds, degrees, casual hindrances, and necessary limits of human knowledge.'* It has been objected that dangerous conclusions may be drawn from some of the principles of the *Essay*. 'But,' says Hallam, 'the obligations we owe to him for the *Essay on the Human Understanding* are never to be forgotten. It is truly the first real chart of the coasts; wherein some may be laid down incorrectly, but the general relations of all are perceived.'† With the larger work of Locke must not be confounded a smaller treatise on the *Conduct of the Understanding*, published after its author's death.

Another writer of the period from the Restoration to the end of the century was **Sir William Temple** (1628–1699), an eminent statesman and diplomatist. His career in these capacities belongs to political rather than literary history. But, in his various periods of retirement from more active duties, he wrote several works, the style of which shows a marked improvement upon that of preceding prose. The chief of these are the *Memoirs of the Treaty of Nimeguen; Observations on the United Provinces of the Netherlands*, 1673;

* Brucker's *Hist. of Philosophy*, by Enfield, quoted in Chambers' *Cyclop. of Eng. Lit.* i. 532.

† *Lit. History*, Part IV. chap. iii. § 121.

*Essays*, and Correspondence. Of his miscellaneous pieces, the most notable are those *On Gardening* (the Dutch fashion of which was one of his amusements); and the *Essay on Ancient and Modern Learning*, a defence of the former against Fontenelle, Perrault, and the other upholders of the latter, out of a passage in which arose the celebrated controversy respecting the *Letters of Phalaris*. For an account of this the reader is referred to Lord Macaulay's *Essay* on Temple's *Life and Works*. Of his manner of writing Macaulay says:—'He had gradually formed a style singularly lucid and melodious, superficially deformed, indeed, by Gallicisms and Hispanicisms, picked up in travel or in negotiation, but at the bottom pure English, which generally flowed along with careless simplicity, but occasionally rose even into Ciceronian magnificence.'*

68. **The Theologians.**—So rich is this period of the sixteenth century in writers of theological works, that we cannot pretend to notice them at length, or hope to notice them all. The first in order, after **Joseph Hall** (1574–1656) already mentioned (*see* p. 84, s. 57), are **John Hales** (1584–1656), and **William Chillingworth** (1602–1644), both conspicuous for their advocacy of tolerance and rational principles in religion. *The Religion of Protestants a safe Way to Salvation*, 1637, is the chief work of the latter; the *Tract concerning Schism and Schismatics*, 1642, that of the former. **James Usher**, Archbishop of Armagh (1581–1656), a distinguished antiquarian, has also been referred to (*see* p. 84, s. 57). **Jeremy Taylor** (1613–1667), who has been styled the 'Spenser of Prose' and the 'Shakespeare of divines,' published a number of works, of which the *Discourse of the Liberty of Prophesying*, 1647, the *Great Exemplar*, 1649, the *Holy Living*, 1650, and *Holy Dying*, 1651, are the best. **Robert Sanderson** (1587–1663) was the author of *Nine Cases of Conscience Resolved*, 1678. **Richard Baxter** (1615–1691), the persecuted author of the *Saint's Everlasting Rest*, 1650, and a *Call to the Unconverted*, 1657; **Robert Barclay** (1648–1690); **William Penn** (1644–1718), author of *No Cross, No Crown*; and **George Fox** (1624–1691), the founder of the sect, were all Quakers. **Isaac Barrow** (1630–1677), an illustrious mathematician as well as theologian, has left a number of masterly and eloquent sermons; **John Tillotson** (1630–1694) also. The principal work of **Edward Stillingfleet** (1635–1699) is his *Origines Sacræ*, a rational account of the grounds of religion; that of **John Pearson** (1613–1686), his *Exposition of the Creed*, 1659. **William Sherlock** (1641–1707); **Robert South** (1633–

* *Essays.*

1716), the 'wittiest of English divines,' **Thomas Sprat** (1636–1713), **Ralph Cudworth** (1617-1688), the celebrated opponent of Hobbes; **Thomas Burnet** (1635–1715), author of the *Sacred Theory of the Earth*, and others, must pass without further mention.

69. **The Scientific Writers.**—Towards the end of the seventeenth century an extraordinary advance was made in the physical sciences. This was greatly aided, in England, by the establishment of the Royal Society, which, growing out of the meetings of a few learned men, received a charter of incorporation in 1662. Among its earlier members were the Honourable **Robert Boyle** (1627–1691), according to the well-known example of bathos, 'the father of chemistry, and brother to the Earl of Cork,'—a distinguished experimental philosopher; **Dr. John Wallis** (1616–1703), the mathematical opponent of Hobbes, and Savilian Professor of Geometry at Oxford; **Dr. John Wilkins** (1614–1672), Bishop of Chester, an indefatigable projector and inventor; Sir Christopher Wren, Barrow, Sprat (who wrote its history in 1667), Evelyn, Aubrey, Dryden, Waller, Denham, and Cowley, besides a number of titled amateurs. One of its first presidents in the next century was the famous **Sir Isaac Newton** (1642–1727), whose *Principia*, or Mathematical Principles of Natural Philosophy, was published in 1687. His treatise on *Optics* belongs to the next chapter. Other notable scientific names are those of **William Harvey** (1578–1657), the discoverer of the circulation of the blood, and **John Ray** the botanist (1628–1705).

70. **The Minor Prose Writers.**—We must now retrace our steps to recover the names of a few writers of this period who belong to no particular class. Of these, the author of the *Epistolæ Ho-Elianæ* (1645–55), a series of familiar letters which come between the Paston collection and the Diaries of Pepys and Evelyn, is entitled to the first place. **James Howell** (1594?–1666), Historiographer Royal to Charles II., was a facile writer and keen observer. His *Instructions for Forreine Travel*, 1642, has been reprinted in Mr. Arber's series. Another minor prose writer was **John Earle** (1601?-1665), author of the *Microcosmographie; or, a Peece of the World Discovered; in Essayes and Characters*, 1628—sketches in the vein of Overbury and Butler, also included in the *English Reprints*. **Owen Feltham** (1602?–1668) was the author of a volume of Essays entitled *Resolves*, 1620?, after the fashion but not in the material of Bacon's. Milton's friend **Sir Henry Wotton** (1568–1639) may also be included among the Essay writers. His works,

under the title of *Reliquiæ Wottonianæ*, were published after his death, with his life by Izaak Walton (*see* p. 94, s. 64). **James Harrington** (1611–1677), the author of the political Utopian romance of *Oceana*, 1656; **Algernon Sidney** (1622–1683), the republican author of *Discourses on Government*, 1698, and **Sir Roger L'Estrange** (1616–1704), journalist, translator, and Censor of the Press in 1663, are other noticeable names.

71. **The Newspaper Press.**—Towards the end of James's reign, pamphlets or tracts of news—e.g., *Woeful newes from the west partes of England, of the burning of Tiverton*, 4*to*, 1612, 'with a frontispiece'—began to be the fashion. The titles of these show that their subjects referred chiefly to foreign affairs, the home occurrences being of the 'sensational' kind—floods, fires, monsters, and so forth. The first regular series of newspapers in the British Museum is entitled the *Weekly Newes from Italy, Germany*, &c., later changed to *The Newes of this present week*, and subsequently to other titles. The dramatists of the day frequently made sarcastic reference to the doubtful expedients which the early journalists employed to decoy subscribers. But we may pass from these to something nearer the present—namely, *The Diurnal Occurrences, or Daily Proceedings of both Houses in this great and happy Parliament* [the Long Parliament] *from the 3rd of November*, 1640, *to the 3rd of November*, 1641. Thenceforth we have numberless 'eccentric publications, which, taking the title of Mercuries, purported to bring their satires from heaven, from hell, from the moon, and from the antipodes—calling themselves doves, kites, vultures, and screech-owls, laughing mercuries, crying mercuries, merry diurnals, and smoking nocturnals.'* After the Restoration they were put under a licenser. But they had acquired a footing with the public, and neither this control, nor the future Stamp Act of 1712, was able to crush out the gathering powers of the press.

72. **The Survivors of the Shakespearean Stage.**—The declining radiance of the Elizabethan school stretched far into the first fifteen years of Charles's reign. During this period, indeed, Ford produced his best plays, and Massinger some of his best. Chapman and Marston, too, were still writing, but their masterpieces belong to the earlier time. Ben Jonson, 'sick and sad,' albeit still regal at times on his throne at the Devil Tavern, was struggling with envy, poverty, and his own decaying powers. One of his last plays, the *New Inn*, produced in 1629, was received with unmerited con-

* Andrews, *History of British Journalism*, i. 37.

tempt, and the only work of importance which he produced after the death of his patron James was the *Sad Shepherd*, a veritable swan-song, the final effort of his muse. Of the rest, Webster was also living, and perhaps now composed his fine drama of *Appius and Virginia*, printed in 1654, but certainly brought on the stage some years previously. Heywood, productive as ever, was still plying his unwearied pen; so too was Dekker, but he had done his best.

The plays of one dramatist, however—the 'last of a great race,' Lamb calls him—belong exclusively to the reign of Charles. **James Shirley** (1596–1666) has, moreover, the merit of being more free 'from oaths, profaneness, or obsceneness' than his forerunners, a novelty which extracted from the Master of the Revels, in 1633, the expression of a hope that he would 'pursue the beneficial and cleanly way of poetry' which characterised his drama of *The Young Admiral*. His pieces, mostly tragi-comedies, if we may believe his editor, Mr. Dyce, are happiest in their tragic portions. Two other writers, **Thomas Randolph** (1605–1634) and **William Cartwright** (1611–1643), whose names, as Ben Jonson's 'Sons-in-the-Muses,' may fitly be conjoined, also belong to this time. The *Muses' Looking-Glass* is the chief play of the former; the *Royal Slave* that of the latter. Each published a collection of poems.

73. **The Stage of the Restoration.**—According to the *Roscius Anglicanus*, 1708, by John Downes,* four of the playhouses mentioned in the preceding chapter (*see* p. 60, s. 37), namely, the *Blackfriars*, *Globe*, *Fortune*, and *Red Bull*, were open until the beginning of the Civil Wars. Besides these, there were a playhouse in Salisbury Court and the *Cockpit* or *Phœnix* in Drury Lane, which last had been converted into a theatre after Shakespeare's retirement to Stratford-upon-Avon.

In 1642, by an ordinance of the Long Parliament, the representation of stage plays was forbidden, as being inconsistent with public feeling. Subsequent ordinances, in 1647 and 1648, enforced this measure with great severity; and although these enactments were occasionally evaded, the theatres, up to the Restoration, were practically closed. Some of the playwrights—Shirley, for instance—continued to *publish* plays, which, in default of stage presentment, found readers in the cabinet.

Toward 1660, however, the rigid legal prohibition appears to have outworn itself, for we find that *quasi*-theatrical entertainments were arranged by **Sir William Davenant** (1606–1668), laureate from 1660 to 1668, and author of *Gondibert*, without interference on the

* A facsimile of the rare original was edited, with a preface, by Joseph Knight, in 1886.

part of the authorities. With the Restoration the theatres flew open. From the remnants of the old houses a company was formed, which, acting at the Old Red Bull, and at a house in Vere Street, Clare Market, finally, in April 1663, removed to Drury Lane, and opened with Beaumont and Fletcher's *Humorous Lieutenant*. This, under the direction of Thomas Killigrew, was the so-called 'King's Company.' Another, under Davenant, with the title of the 'Duke's Company' (i.e. the Duke of York), having performed for some time in Salisbury Court, transferred its operations to Lincoln's Inn Fields, where it commenced a fresh career, in 1662, with Davenant's *Siege of Rhodes*, and *The Wits*—'the said Plays, having new Scenes and Decorations, being the first that e're were Introduc'd in *England*' (Downes). At the outset, wax candles had supplanted the old-fashioned cressets, women had taken the place of boys in the female parts, and the forcible and flexile blank verse of the Elizabethans was superseded by the new-fashioned declamatory rhyming heroics after the French manner, which, in their continental exile, the Royalists had learned to admire in the tragedies of Corneille and his school. Puritan rigorism no longer placed its restraints on theatrical license, and the re-appearing drama, lawless with freedom, reinforced with foreign elements, began to run shamelessly its riotous and disreputable course.

74. **Dryden.**—One man, **John Dryden** (1631–1700), is pre-eminently associated with the Drama of the Restoration. His career as a writer, in the opinion of Macaulay, exhibits, 'on a reduced scale, the whole history of the school to which he belonged—the rudeness and extravagance of its infancy,—the propriety, the grace, the dignified good sense, the temperate splendour of its maturity.'* Active to the day of his death, he fills the foremost place during the last forty years of the present chapter, and through all this time his influence was felt. The son of a Northamptonshire squire, he had come to London from Cambridge to eke out a small patrimony by literature, only a few years before the return of Charles II. His first poem, written at Westminster School, and printed in a collection of *Elegies* dated 1649, had a like origin with that of Milton's *Lycidas*, being prompted by the death of a schoolfellow, the young Lord Hastings. It was in the worst style of Donne and Cowley, and gave no promise of future poetical power. Johnson's description of it is characteristic:—'Lord Hastings died of the small-pox; and his

* *Life of Dryden. Miscellaneous Writings.*

poet has made of the pustules, first rosebuds, and then gems; at last exalts them into stars, and says—

> 'No comet need foretell his change drew on
> Whose corpse might seem a constellation.' *

His next effort of any importance was the *Heroic Stanzas on the death of the Protector* in 1658, which, like Waller, he followed without compunction by his *Astræa Redux*, published in 1660, celebrating the return of the Saturnian age with Charles II. Over these, and other panegyrical pieces 'made up,' in Macaulay's words, of 'meanness and bombast,' although 'superior to those of his predecessors in language and versification,' one need not linger. The poet was seeking his vocation; and the re-opening of the theatres at once afforded him the requisite arena for his talents. His first play —the prose comedy of the *Wild Gallant*—was produced by the King's Company in February 1663, at their Vere Street house, with indifferent success. A tragi-comedy, the *Rival Ladies*, brought out in the same year, was more favourably received. His next play, the *Indian Queen*, 1664, a rhymed heroic tragedy, written jointly with Sir Robert Howard (a literary partnership which gave rise to one of another kind, for he married his colleague's sister), aided by splendour of scene and costume, proved completely successful. But the plague of 1665 put an end, for the time, to theatrical representations. During the enforced interval caused by this national calamity, the poet turned his leisure to account by writing his *Annus Mirabilis*, 1667, and his *Essay of Dramatic Poesy*, 1668. The first, a poem in the heroic quatrains of *Nosce Teipsum* and Davenant's *Goudibert*, celebrated the Dutch War and the Great Fire of the 'year of Wonders,'—1666; the second, a vigorous composition in prose, and styled by Johnson 'the first regular and valuable treatise on the art of writing,' advocated rhymed tragedy against the blank verse of the elder dramatists. Dryden had already exemplified his theories by the *Indian Emperor* (acted in the beginning of 1665, published in 1667), which established his position; and in the preface to a second edition he defended himself against the opponents of his canons. The production of the *Indian Emperor* was followed, in 1667, by the comedies of the *Maiden Queen*, *Sir Martin Mar-all*, and, in conjunction with Davenant, to whose theatre he temporarily transferred his efforts, an adaptation of the *Tempest*, the prologue to which, a skilful tribute to the Bard of Avon, contains a well-known couplet—

* *Lives of the Poets*, Cunningham's ed., i. 270.

> 'But Shakespeare's magic could not copied be;
> Within that circle none durst walk but he.'

After the production of the *Tempest*, Killigrew secured the services of the poet exclusively for the King's Theatre, for which he produced successively the *Mock Astrologer*, first acted in 1668; *Tyrannic Love*, in 1669; and the *Conquest of Granada* (afterwards printed in 1672), in 1670. In the last-mentioned year he succeeded Davenant as Laureate, and James Howell as Historiographer Royal.

To the year 1671 belongs an occurrence which cannot lightly be passed over—the production of *The Rehearsal*, a clever attack upon the heroic plays which Davenant had introduced and Dryden had popularised. In conjunction with Clifford, Butler, Sprat, and others, the Duke of Buckingham concocted a farce in which the tumid extravagances of the popular writers for the stage were held up to ridicule. Passages from the plays of Davenant, Killigrew, Howard, and Mrs. Aphra Behn were freely parodied. But the main attack was directed against Dryden, whose peculiarities, literary and personal, were remorselessly mimicked in the character of 'Bayes'—Buckingham, it is said, taking infinite pains to teach Lacy the actor to accurately copy the appearance and gestures of the author satirized. He, however, was wise or prudent enough to let the assault pass unnoticed. Nor did the heroic plays at once receive their death-blow; although Dryden himself only wrote one more, *Aureng-zebe*, produced in 1675; and, in the prologue, intimates that he,

> 'to confess a truth, though out of time,
> Grows weary of his long-loved mistress Rhyme.'

*Aureng-zebe*, however, is one of the best of its class. But *All for Love*, first brought out in 1678, a blank-verse play based upon Shakespeare's *Antony and Cleopatra*, and which, as Dryden has affirmed, was written for himself, had great success; as also had the Roman Catholic tragi-comedy of the *Spanish Friar*, written in 1680, and produced the year after. His only other successful work, between 1670 and 1680, was the comedy of the *Marriage à-la-Mode*, produced in 1672. The so-called opera of the *State of Innocence*, published in 1674, in which he 'tagged the rhymes' of *Paradise Lost*, may pass with the record of its title.

The composition of *All for Love* marks an era in Dryden's life. 'The year 1678,' says Macaulay, 'is that on which we should be inclined to fix as the date of a great change in his manner. During the preceding period appeared some of his courtly panegyrics,—his *Annus Mirabilis*, and most of his plays; indeed all his rhyming tra-

gedies. To the subsequent period belong his best dramas,—*All for Love, The Spanish Friar,* and *Sebastian,*—his satires, his translations, his didactic poems, his fables, and his odes.'* It is with his satires that we have next to deal. His powers in this direction had already been partially manifested in his prologues and epilogues, and accident determined his adoption of this branch of poetry. He found his motive in the struggle between the Whigs and Tories, whose particular bone of contention at this point of time was the succession to the Crown after Charles's death—one party, the Tories, putting forward the Duke of York (afterwards James II.), the other, or Whig party, the Duke of Monmouth. Most of the minor poets had drawn their pens on one or other side of this controversy when Dryden entered the lists overwhelmingly in the Tory interest with his *Absalom and Achitophel,* 1681. Little more than the names are taken from Holy Writ: Monmouth was *Absalom*; Shaftesbury, *Achitophel*; *Abdael,* the Duke of Albemarle; *Saul,* Oliver Cromwell; *Corah* and *Agag,* Titus Oates and Sir Edmund Bury Godfrey; *Barzillai,* the Duke of Ormond; *Shimei,* Slingsby Bethel; and the personalities of *The Rehearsal* were avenged by the famous portrait of Buckingham as *Zimri.* Other names will be found in the *Key* which generally accompanies the satire. Its success was enormous; the poet followed it up immediately by the *Medal, a Satire against Sedition,* 1682, prompted by the striking of 'a medal in honour of Shaftesbury's acquittal of the charge of high treason,' and by *Mac Flecknoe,* 1682, an inimitable castigation of 'the true-blue Protestant poet T[*homas*] S[*hadwell*],' to whom the crown of Dulness is solemnly bequeathed by the Grub Street writer, whose name furnishes the title. A little later in the same year appeared a second part of *Absalom and Achitophel* by **Nahum Tate** (1652–1715), containing some two hundred verses by Dryden, devoted chiefly to the demolition of Shadwell under the name of Og, and, under that of Doeg, of an old enemy, the city poet **Elkanah Settle** (1648–1724), who had published an *Achitophel Transprosed.*

Dryden's next work was one admirable for its lucidity of reasoning—the *Religio Laici,* or *Layman's Faith,* 1682, an exposition of his Protestant belief. But, after the death of Charles, he suddenly became a Roman Catholic, and almost his next production—*The Hind and the Panther,* 1687—was an allegorical defence of his new creed. In this, his longest original poem, the different sects, Churches, &c., are figured by animals and birds. The Independent is a Bear;

* *Life of Dryden. Miscellaneous Writings.*

the Quaker, a Hare; the free-thinker a 'buffoon Ape;' the Anabaptist, a 'bristled Boar;' the fox is the Unitarian; and the Presbyterian, a 'wolf with haggered eyes;' while the Church of England is represented by a panther, 'fairest creature of the spotted kind,' and the Church of Rome by 'a milk-white Hind, immortal and unchanged.' To the King is assigned the part of the Lion. The allegory, of course, found answers, and one of the replies, the joint *Country Mouse and City Mouse* (1687) of Charles Montague and Matthew Prior (*see* p. 121, s. 80), was long deemed one of the wittiest of parodies; its literary merits, however, are but small.

With the accession of William III. the Catholic Laureate and Historiographer was obliged to vacate his post in favour of Shadwell. During his remaining years he fell back upon play-writing, producing, in 1690, *Don Sebastian*, one of his best efforts in this line. But his chief works henceforth were translations or adaptations, displaying, at their best, his perfected powers over metre and expression. These consist of versions of several satires of *Juvenal*, and the whole of *Persius*, 1693, the *Æneid* of Virgil, 1697, and the collection of paraphrases of Boccaccio and Chaucer, more generally known by the title of *The Fables*, 1700. Lastly, to these later years belongs the beautiful ode (sometimes confounded with the *Song for St. Cecilia's Day*, 1687), entitled *Alexander's Feast, or the Power of Music*, and written for the St. Cecilia Festival of 1697. This Macaulay thinks 'his greatest work.' It was among his last. He died on the 1st of May, 1700.

To the plays of Dryden we must not look for the enduring part of his writings. Versatile, vigorous, and inventive as they are, they nevertheless lack wit and genuine pathos, and they are disfigured by bombast, and a coarseness of the crudest, not satisfactorily explained by the prevailing profligacy of the time, or excused by the tardy regrets of the poet's maturer years. Few of them survived the age of their writer. It is in his satires, translations, fables, and prologues, where he gives full play to his matchless mastery over heroics, that his successes are most signal. As a satirist he was probably unequalled, whether for command of language, management of metre, or the power of reasoning in verse. 'Without either creative imagination, or any power of pathos,' says Professor Craik, in an expressive passage, 'he is in argument, in satire, and in declamatory magnificence, the greatest of our poets. His poetry, indeed, is not the highest kind of poetry, but in that kind he stands unrivalled and unapproached. Pope, his great disciple, who, in correctness, in neatness, and in the brilliancy of epigrammatic

point, has outshone his master, has not come near him in easy flexible vigour, in indignant vehemence, in narrative rapidity, any more than he has in sweep and variety of versification. Dryden never writes coldly, or timidly, or drowsily. The movement of verse always sets him on fire, and whatever he produces is a coinage hot from the brain, not slowly scraped or pinched into shape, but struck out as from a die with a few stout blows, or a single wrench of the screw. It is this fervour especially which gives to his personal sketches their wonderful life and force: his *Absalom and Achitophel* is the noblest portrait-gallery in poetry.' *

A part of one of its portraits—that of Shaftesbury—may be here given as an illustration (though, of course, a very inadequate one) of the foregoing lines:—

'Of these the false Achitophel was first,
A name to all succeeding ages curst:
For close designs and crooked counsels fit,
Sagacious, bold, and turbulent of wit,
Restless, unfixed in principles and place,
In power unpleased, impatient of disgrace;
A fiery soul, which, working out its way,
Fretted the pigmy body to decay
And o'er-informed the tenement of clay.
A daring pilot in extremity,
Pleased with the danger, when the waves went high,
He sought the storms; but, for a calm unfit,
Would steer too nigh the sands to boast his wit.
Great wits are sure to madness near allied,
And thin partitions do their bounds divide.'

(*Absalom and Achitophel.*)

Or, as a specimen of his more remorseless style, take the following from *Mac Flecknoe*:—

'Shadwell alone my perfect image bears,
Mature in dulness from his tender years;
Shadwell alone of all my sons is he
Who stands confirmed in full stupidity.
The rest to some faint meaning make pretence,
But Shadwell never deviates into sense.
Some beams of wit on other souls may fall,
Strike through and make a lucid interval;
But Shadwell's genuine night admits no ray,
His rising fogs prevail upon the day. . .
'My son, advance
Still in new impudence, new ignorance.
Success let others teach, learn thou from me
Pangs without birth and fruitless industry.

* *Eng. Lit. and Language*, 1871, ii. 118. Also *cf.* Lowell's *Essay*, and the Life (*Men of Letters* series) by Prof. Saintsbury, who re-edited Dryden's *Works*, 1883.

Let *Virtuosos** in five years be writ,
Yet not one thought accuse thy toil of wit. .
'And when false flowers of rhetoric thou wouldst cull,
Trust nature, do not labour to be dull; . .
'Like mine, thy gentle numbers feebly creep;
Thy tragic Muse gives smiles, thy comic sleep.
With whate'er gall thou set'st thyself to write,
Thy inoffensive satires never bite;
In thy felonious heart though venom lies,
It does but touch thy Irish pen, and dies.
Thy genius calls thee not to purchase fame
In keen Iambics, but mild Anagram.
Leave writing plays, and choose for thy command
Some peaceful province in Acrostic land,
There thou mayst wings display and altars raise,
And torture one poor word one thousand ways;
Or, if thou would thy different talents suit,
Set thy own songs, and sing them to thy lute.'

(*Mac Flecknoe.*)

75. **Shadwell, Lee.**—The poet to whom Dryden, in the preceding lines, decreed an immortality of derision, was, nevertheless, not wholly destitute of talent. Rochester said of **Thomas Shadwell** (1640–1692), that 'if he had burnt all he wrote, and printed all he spoke, he would have had more wit and humour than any other poet;' and, in one of his pieces, he classes him with Wycherley as the only other 'modern wit' who 'touched upon true comedy.' But he was a slovenly writer, generally choosing prose as the medium of his hastily-composed plays. In 1688 he succeeded to the laureateship; and died, in 1692, from an overdose of opium, just before the production of his latest drama—*The Volunteers, or the Stock-jobbers*, 1693, in which he ridiculed the knavery of contemporary bubble-mongers. **Nathaniel Lee** (1653?–1692), the author of the *Rival Queens*, *Theodosius*, *Mithridates*, *Lucius Junius Brutus*, and seven other plays—the two first-named being his best—amidst much extravagance has occasional tenderness and passion, which lift him at times to a loftier height than Dryden. He became insane from prolonged dissipation, and was confined for some time in Bedlam. Upon his release, he relapsed into his old habits, and, returning home drunk one night through Clare Market, fell down, and perished in the snow.

76. **Otway, Southerne.**—The former of these writers has perhaps a better claim than Shirley to be considered the last of the Elizabethans. Like Ben Jonson, actor, soldier, and dramatist successively, poor as Lyly, dissolute as Marlowe, dying as miserably as

* A comedy by Shadwell, 1676.

Greene, **Thomas Otway** (1652–1685) had at least a fellowship in their vicissitudes. Like theirs, his work, too, exhibits the excesses of his life. But, painful and indelicate as are his themes, they are relieved by the most moving passages. 'In the portrayal of scenes of passionate emotion,' says Scott, 'his talents rival at least, and sometimes excel, those of Shakespeare.' And though he generally degrades the female character, he has left more than one noble portrait of a woman. Of his six tragedies and four comedies, *Venice Preserved* (produced 1682), which contains the character of *Belvidera*, and the *Orphan* (produced 1680), still hold the stage. Both are in blank verse, as might be expected after Dryden's renunciation of rhyme some three years previously. **Thomas Southerne** (1660–1746) was a more prosperous dramatist than Otway, making 700*l.* by one of his dramas, and far exceeded Dryden in his literary gains. 'Choice and conduct of the story,' says Hallam, 'are the chief merits' of this prolific writer. *Oroonoko*, 1696, and *The Fatal Marriage*, 1694, later known as *Isabella*, are the best of his plays. In the latter, the celebrated Mrs. Siddons made her first appearance on a metropolitan stage, in 1782.

77. **The Comic Dramatists of the Restoration.**—The plays of Dryden and Otway can scarcely be praised for their purity. But gross, and coarse even to brutality, as they occasionally are, it may be questioned whether they were more dangerous than the glittering libertinism of the group of dramatists who, with Wycherley and Congreve at their head, represent the Comedy proper of the Restoration. Marriage, with these, exists only to its dishonour, and love is the science of seduction. The one being the matter, the other the end, of most dramatic work, it may be inferred that the moral goes for little or nothing in their productions. On the contrary, intrigue, wit (they have it in profusion), repartee, and epigram are severally and collectively enlisted to popularise an inverted code of manners under which virtue is ridiculed and vice rewarded. Their plays are essentially of the class 'which leave a bad taste in the mouth;' and even the graceful sophistry of Charles Lamb cannot betray the reader into relegating the cynical profligacy of the Wishforts and Wildairs to some unreal land, ungoverned by ordinary laws of decency. It may be doubted whether the writers themselves would have accepted the defence. A brief enumeration of their plays will suffice.

The best of **Sir George Etherege's** (1635 ?–1691) is his *Man of Mode; or, Sir Fopling Flutter*, 1676—'the model,' says Campbell, 'of all succeeding *petits maîtres*,' and, if report speak truly, a faith-

ful portrait of himself, although he designed another character to that end. Two others of his plays, *Love in a Tub*, 1664, and *She Would if She Could*, 1667, were also successful. 'Gentle George,' as Dryden calls him, is said to have broken his neck by falling down stairs at Ratisbon, where he was Minister Resident. The *Rehearsal* of **George Villiers**, Duke of Buckingham (1627–1688), has already been referred to (*see* p. 104, s. 74). The *Mulberry Garden*, 1668,—presumably the same fashionable resort where Dryden, 'advanced to a sword and Chedreux wig,' ate tarts with Madam Reeve, the actress—is the best known play of **Sir Charles Sedley** (1639–1701), and it contains one of the most finished of his songs—that beginning, '*Ah, Chloris, could I now but sit!*'

The next of this group, **William Wycherley** (1640–1715), was educated in France, where he became a Roman Catholic. At the Restoration, however, he returned to the Protestant religion. After being a favourite of the Duchess of Cleveland, he married the Countess of Drogheda, whom he survived long enough to contract, in his declining years, another alliance with a mere girl, mainly for the sake of spiting his nephew. He led the life of a wit and *roué*, and, toward the close of it, was greatly embarrassed—indeed, he lay for a long period in the Fleet. His last piece was produced in 1677, so that his works belong to his earlier years. They are—*Love in a Wood*, produced 1672; the *Gentleman Dancing-Master*, 1673; the *Country Wife*, 1675, and the *Plain Dealer*, 1677. Calderon, Racine, and Molière—the last especially—suggested many of the scenes. At his death a worthless and indecent miscellany of prose and verse was issued under his name. It owes its slender value to the corrections of the youthful Pope, who had been the friend of its author's old age.

After being educated at the University of Dublin, and publishing a forgotten novel under the pseudonym of 'Cleophil,' the Coryphœus of the Comic Dramatists, **William Congreve** (1670–1729), brought out, in 1693, his play of the *Old Bachelor*, followed, in 1693, by the *Double Dealer*, and, in 1695, by *Love for Love*. To these succeeded, in 1697, the tragedy of the *Mourning Bride*, which, in addition to the fine passage eulogised by Johnson, contains the line—

> 'Music has charms to soothe a savage breast.'

Last came the comedy of the *Way of the World*, in 1700, which proved a failure. This mishap was, perhaps, a result of the vigorous onslaught made, in 1698, upon theatrical licentiousness by **Jeremy**

**Collier** (1650-1726), a non-juring Bishop, in his *Short View of the Immorality and Profaneness of the English Stage.* Into the details of this controversy we cannot enter. The leading dramatists, however, but feebly repelled the censures of the divine; Dryden, indeed, made no important reply, and, practically, an appreciable purification of the theatre dates from the dispute. But it must be borne in mind that the mass of the public were with the clerical censor, and without this advantage on his side he would scarcely have obtained a hearing.

Congreve died a rich man from the emoluments of the places he had occupied, to the last still splendidly popular in the fashionable world. The daughter of the great Duke of Marlborough had a curious attachment for him, and to her he left the riches which, says Rumour, might more fitly, if not justly, have been bequeathed to the beautiful Mrs. Bracegirdle. The following is Macaulay's comparison of Congreve and Wycherley. He gives the palm to the former. After touching upon the analogy in their lives and writings, he says:—'Wycherley had wit; but the wit of Congreve far outshines that of every comic writer, except Sheridan, who has arisen within the last two centuries. Congreve had not, in a large measure, the poetical faculty; but compared with Wycherley he might be called a great poet. Wycherley had some knowledge of books; but Congreve was a man of real learning. Congreve's offences against decorum, though highly culpable, were not so gross as those of Wycherley; nor did Congreve, like Wycherley, exhibit to the world the deplorable spectacle of a licentious dotage.' *

The satire of Swift still clings to the architectural remains of **Sir John Vanbrugh** (1666-1726) in Blenheim and Castle Howard; but the *Relapse*, 1697, the *Provoked Wife*, 1697, the *Confederacy*, 1705, and the *Journey to London* (completed by Cibber in 1728 as the *Provoked Husband*), still attest his wit, as well as his immorality. **George Farquhar** (1678-1707) belongs more properly to the next century, as his first play only, *Love and a Bottle*, 1699, was produced before 1700. His best works are the *Recruiting Officer*, 1706, and the *Beaux Stratagem*, 1707. In both of these last writers the approaching improvement of the style is foreshadowed. One of the plays of Vanbrugh contains a character that Hallam has styled the first homage that the theatre had paid to female chastity since the Restoration—the character of Ananda, in the *Relapse*.†

* *Essays*, cf. that on the *Comic Dramatists of the Restoration*.

† For Aphra Behn, Crowne, Settle, Tate, and some other playwrights of this period (1625-1700) the reader is referred to the Dictionary Appendix (E).

## CHAPTER VI.

## THE AGE OF POPE, SWIFT, THE NOVELISTS, AND JOHNSON.

1700–1785.

78. SUMMARY OF THE PERIOD.—79. THE POETS: POPE.—80. PRIOR, GAY.—81. YOUNG, THOMSON.—82. GRAY, COLLINS.—83. CHURCHILL.—84. CHATTERTON, MACPHERSON.—85. THE MINOR POETS.—86. THE WARTONS, PERCY.—87. THE PROSE WRITERS: DEFOE.—88. SWIFT.—89. BERKELEY, ARBUTHNOT.—90. SHAFTESBURY, BOLINGBROKE, MANDEVILLE.—91. THE ESSAYISTS: ADDISON, STEELE, ETC.—92. THE NOVELISTS: RICHARDSON, FIELDING, SMOLLETT, STERNE, ETC.—93. GOLDSMITH.—94. JOHNSON.—95. BURKE.—96. THE HISTORIANS.—97. WILKES, 'JUNIUS.'—98. ADAM SMITH, BLACKSTONE.—99. THE THEOLOGIANS.—100. THE DRAMATIC WRITERS.

78. **Summary of the Period.**—In the last year of the seventeenth century Dryden died; and with his death the preceding period closed. The present chapter opens with an epoch which, owing to some not very obvious resemblance to the age of the Emperor Augustus, it was formerly customary to style the 'golden' or 'Augustan Age of English literature. That this resemblance did not lie in the protection of letters by royal or noble patrons; that it was not based upon any special elevation in the character of the works produced—which, on the contrary, were generally more or less identified with the interests of opposing Whig and Tory; that the time, in short, was not great by comparison with the periods that preceded and followed it—are facts now fairly established. To the question, In what, then, does the likeness consist?—it has been answered:—In the correctness or finish of style achieved by the leading writers. Yet, although it is allowed that a new attention to the mechanism of literary expression—a striving after perspicuity and brevity in style—is traceable as far back as the Restoration, even this attribute of 'correctness' has been contested. It has been urged that the writings of Pope, of Addison, of Swift even, are not 'correct' in any exact sense of the word; and that, supposing this particular property were conceded to the writings of one or two of the authors who lived under Queen Anne and George I., they would not, numeri-

cally, suffice to constitute a literary age. It may, therefore, be held that the title 'Augustan,' as applied to the era in question, has now passed into the category of time-honoured misnomers.

The foregoing remarks apply to the earlier years only of the period comprised in the present chapter. But, during the whole of the time (1700–1785), no 'great' poet can be said to have appeared. Pope, who stands first, and, it must be added, at an elevation far above that of his contemporaries, has, notwithstanding, been denied a place in the highest order of poets. Yet, in his own province, his ability was unquestioned. His poetry was 'the apotheosis of clearness, point, and technical skill; of the ease that comes of practice, not of the fulness of original power.'* As a metrical artist, he stands supreme among his fellows, and his influence over the fashion of verse-writing is distinguishable for at least forty years after his death. Nevertheless, there were not wanting indications of the advent of a truer and more genuine school of poetry. In the blank verse of Thomson's *Seasons*, in the *Odes* of Collins and the *Odes* and *Elegy* of Gray, in the *Traveller* and *Deserted Village* of Goldsmith, nay, in the very forgeries of Macpherson and Chatterton, and the popularity of Bishop Percy's *Reliques*, there were manifest signs, even in those days of apparent poetical sterility, that a reaction from the 'mechanic art' and 'musical finesse' of the popular Popesque manner—from 'drawing-room pastoral' and the 'poetry of the town'—was gradually approaching, and that there was a growing and irrepressible impulse toward the poetry of nature and human life.†

In the absence of poetry of the highest order, prose, on the other hand, exhibited an extraordinary development. With the *Tatler* and *Spectator* of Steele and Addison began that popular form of essay-writing which still survives and flourishes; while the class of fiction adopted by Swift and Defoe reached, in the minute character-painting of Richardson, the vivid delineation of life and manners by Smollett and Fielding, the whimsical, super-subtle analysis of Sterne, and the idyllic grace of Goldsmith, a degree of excellence which, it may fairly be asserted, the modern British novelist has but seldom attained. Nor was it in fiction alone that the opulence of prose was apparent. The history of Hume, Robertson, Gibbon; the theology of Berkeley and of Butler; the political ecomony of Adam Smith, the rhetoric of Burke, and the invective of 'Junius,' all found

* Lowell, *My Study Windows: Pope.*

† *V. Introductory Memoir* to Ward's *Pope*, 1869 (*Globe Ed.*); *English Poetry from Dryden to Cowper*, *Quarterly Review*, July, 1862 [by F. T. Palgrave].

their utterance in that homelier form of writing to which the more practical offices of literature are commonly assigned.

The drama of the period calls for no special remark. Home and Rowe, Sheridan and Foote, shine out from their contemporaries. But they are luminaries of the lesser rank, whose brilliancy is the result of the comparatively feeble radiance of their neighbours.

79. **The Poets: Pope.**—Among the poets of the so-called 'Augustan Age,' **Alexander Pope** (1688–1744), as we have already said, stands supreme. The only son of a tradesman of Lombard Street, he was, as a child, delicate and sickly; indeed, his whole life was, in his own words, 'a long disease.' Schools were not calculated to develope such a nature, and he was mainly self-taught. Writing he had learned early from copying type; and what he knew of Greek, Latin, and French, was acquired rather by his own patient translations than from the instruction of masters. The art of versification, and the verse of Dryden in particular, seem early to have attracted him; while the advice of a friend to make correctness 'his study and aim' (*i.e.* to 'copy the ancients') may be noted as further directing his tendencies. He said of himself that he 'lisped in numbers;' and he is recorded to have written a play from the *Iliad* at twelve, and to have shortly after composed some 4,000 lines of an epic, having for hero Alcander, prince of Rhodes. This latter he (perhaps wisely) burnt. But, if we may believe his own statement that some of its lines were imported bodily into much later and maturer poems, their technical excellence must have been already remarkable. His youthful connection with Wycherley has already been referred to (*see* p. 110, s. 77). By him he was introduced to Walsh, the judicious critic who advised him to cultivate classic models. Another and earlier friend was Sir William Trumbull, to whom, in 1709, he dedicated the first of his four *Pastorals*, then published in Tonson's *Miscellanies*. The unbounded praise with which these performances were received may now be modified into Johnson's words, that they show the writer 'to have obtained sufficient power of language and skill in metre to exhibit a series of versification which had in English poetry no precedent.'*

With the publication of the *Pastorals*, Pope's literary life may be said to begin. In 1711 he gave forth his *Essay on Criticism*, a clever summary of the best received opinions, sparkling with the concise maxims and pointed illustrations which are distinguishing characteristics of his talent. Well might Addison observe, in com-

* *Lives of the Poets*, Cunningham's ed.

menting upon those finished epigrammatic couplets of the critic of twenty, that 'Wit and fine Writing doth not consist so much in advancing Things that are new, as in giving Things that are known an agreeable Turn.' What, for instance, could be neater or more skilful than the way in which these verses (some of which he quotes) are made to exemplify the errors they condemn:—

> 'But most by Numbers judge a Poet's song;
> And smooth or rough, with them is right or wrong.
> These equal syllables alone require,
> Tho' oft the ear the open vowels tire;
> While expletives their feeble aid do join;
> And ten low words oft creep in one dull line:
> While they ring round the same unvary'd chimes,
> With sure returns of still expected rhymes;
> Where-e'er you find "the cooling western breeze,"
> In the next line, it "whispers through the trees,"
> If crystal streams "with pleasing murmurs creep,"
> The reader's threaten'd (not in vain) with "sleep:"
> Then, at the last and only couplet fraught
> With some unmeaning thing they call a thought,
> A needless Alexandrine ends the song,
> That, like a wounded snake, drags its slow length along.'
>
> (*Essay on Criticism.*)

In the year 1712 appeared (with other pieces), in Lintot's *Miscellany*, the first sketch of the *Rape of the Lock*, an 'heroi-comical' poem, which owes its slender motive to the theft of a curl by a 'well-bred Lord' (Lord Petre) from a 'gentle Belle' (Miss Arabella Fermor). Yet, upon this fragile basis, Pope has reared a masterpiece of filigree—a work 'so exquisite, in its peculiar style of art,' says Professor Conington, 'as to make the task of searching for faults almost hopeless; that of commending beauties simply impertinent.'* 'It is the most exquisite monument of playful fancy that universal literature offers,' says De Quincey. Its plan, in fact, exactly suited the range of the poet's powers; his wit, his fancy, his command of polished verse are all seen to the best advantage, while his literary artifice and insincerity—grave faults elsewhere—are excusable in mock heroics. The most remarkable circumstance in the history of this famous production is that he extended its scheme, and yet improved it. In the first state Addison called it '*merum sal*,—a delicious little thing,'—and not unreasonably deprecated further alteration—advice which, however well-intentioned, did not meet with the approval of the sensitive author. He accordingly added—and, it must be allowed, with entire success—the machinery of the

* *Miscellaneous Writings*, 1872, i. 33.

Sylphs, which Dr. Garth had suggested; and the poem, as it now appears, was published in 1714. The *Messiah*, 1712, a Sacred Eclogue, in imitation of Virgil's *Pollio*, first brought out in No. 378 of the *Spectator*; *Windsor Forest*, 1713, the design of which is borrowed from *Cooper's Hill* (*see* p. 80, s. 55); and the *Ode for Music on St. Cecilia's Day*, 1713, written in 1708 at the suggestion of Steele, also belong to this period. In the November of 1713 he opened a subscription list for a work of greater magnitude than he had yet attempted—the translation of the *Iliad*. The list was swelled by the generous advocacy of Swift; and, in 1715, duly appeared the first volume, containing four books. The only poem of importance issued in the interval was the *Temple of Fame*, 1715, based chiefly on the last book of Chaucer's *Hous of Fame* (*see* p. 35, s. 17).

The completed translation of the *Iliad*, in six vols. *quarto*, appeared in 1720, with a dedication to Congreve; and the author's gains are said to have amounted to more than 5,000*l*. For the subsequent translation of the *Odyssey*, published in 1725, he received some 3,000*l*. or 4,000*l*. more, after the necessary deductions had been made for the labours of **Elijah Fenton** (1683–1750) and **William Broome** (d. 1745), whose aid he had called in to complete his task. The splendour of this celebrated paraphrase has somewhat faded in our day. But even in the author's lifetime it was calmly estimated. The great Bentley (whose frankness procured him a niche in the *Dunciad*) is reported by Sir John Hawkins to have said that it was 'a pretty poem,' but must not be called Homer. Gibbon, writing later, describes it as 'a portrait endowed with every merit except that of faithfulness to the original.' After these opinions we may quote the judgment of the late Professor Conington, himself a distinguished translator of the *Iliad*.* Having indicated some of the defects of various preceding versions from Chapman to Sotheby, and referred to the keener 'appreciation of the characteristic style of different periods which now prevails,' he says:—'Probably no other work of his [Pope's] has had so much influence on the national taste and feeling for poetry. It has been—I hope it is still—the delight of every intelligent schoolboy; they read "of kings, and heroes, and of mighty deeds" in language which, in its calm, majestic flow, unhasting, unresting, carries them on as irresistibly as Homer's own could do, were they born readers of Greek; and their minds are filled with a conception of the heroic age, not indeed

* Published 1861-68; Bks. i. to xii. are by Mr. Worsley; Bks. xiii. to xxiv. (a few stanzas excepted) by Professor Conington.

strictly true, but almost as near the truth as that which was entertained by Virgil himself.' *

In connection with the translation of the *Iliad* and *Odyssey* must be mentioned the quarrel of its author with Addison. Through Steele, Pope had made the acquaintance of the great essayist shortly after the publication of the *Essay on Criticism*, which Addison had praised in the *Spectator* (No. 253). But, almost from the first, a series of petty occurrences appears to have awakened Pope's morbid literary susceptibilities. Addison had given but a lukewarm public welcome to the *Rape of the Lock* (*Spectator*, No. 523), and, as we have seen, had not recommended the extension of its scheme. Pope remembered this. Pope had voluntarily taken up the cudgels for *Cato* against Dennis the critic; and Addison had not approved—he could not in decency approve—the ill-advised defence.† Finally, Tickell, a friend of Addison, published a version of the 1st Book of the *Iliad*, which Pope chose to regard as a rival to his own, put forth at Addison's suggestion. Lord Macaulay has examined this last charge, and is of opinion that there is not the slightest foundation for it. But Pope made it the ground for lasting animosity, and under the influence of this feeling, designed that famous portrait, which, elaborated with wonderful art and malignity, found its place finally, sixteen years after Addison's death, in the *Epistle to Dr. Arbuthnot* (*Prologue to the Satires*), as one of the best, if not the best, of the poet's character-sketches, although posterity refuses to regard it as a faithful likeness of Joseph Addison:—

> 'Peace to all such! but were there One whose fires
> True Genius kindles, and fair Fame inspires;
> Blest with each talent and each art to please,
> And born to write, converse, and live with ease:
> Should such a man, too fond to rule alone,
> Bear, like the Turk, no brother near the throne,
> View him with scornful, yet with jealous eyes,
> And hate for arts that caus'd himself to rise;
> Damn with faint praise, assent with civil leer,
> And without sneering, teach the rest to sneer;
> Willing to wound, and yet afraid to strike,
> Just hint a fault, and hesitate dislike;
> Alike reserv'd to blame, or to commend,
> A tim'rous foe, and a suspicious friend;
> Dreading ev'n fools, by Flatterers besieged,
> And so obliging, that he ne'er oblig'd;‡

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* *Miscellaneous Writings*, 1872, i. 43.

† *i.e. The Narrative of Dr. Robert Norris* [a quack who pretended to cure the insane] *upon the Frenzy of J*[ohn] *D*[ennis], 1713.

‡ An instance of change in pronunciation. 'Tea' (*The*), which in Pope, Swift, Gay, and Young, rhymes to 'obey,' 'play,' and the like, is another of many.

> Like *Cato*, give his little Senate laws,
> And sit attentive to his own applause;
> While Wits and Templars ev'ry sentence raise,
> And wonder with a foolish face of praise:—
> Who but must laugh, if such a man there be?
> Who would not weep, if ATTICUS were he?'
>
> (*Prologue to the Satires*, ll. 193–214.)

Whatever pain these lines inflicted (and Pope,

> '*Semper ardentes acuens sagittas*,'

had patiently assured himself of their power to wound), Addison received them, when sent to him in MS., with characteristic serenity. His sole reply was a more studious courtesy.

Of Pope's relations with another literary character, the celebrated Lady **Mary Wortley Montagu** (1690–1762), whom he began by liking and ended by lampooning, the limited nature of this book does not permit us to give any adequate account. Nor can we here touch upon his friendship with the two Miss Blounts. His next published works of any importance, after the *Temple of Fame*, are the *Elegy to the Memory of an Unfortunate Lady*, whose identity is one of the vexed questions of his biography; the *Epistle of Eloisa to Abelard*; and (with Arbuthnot and Gay) the farce of *Three Hours after Marriage*, which proved a failure on the stage. All these belong to the year 1717. Not much significance can be attached to his edition of *Shakespeare*, 1725, little better than that subsequently published by Johnson. It was eclipsed, in Pope's lifetime, by the more accurate labours of a lesser man, **Lewis Theobald** (d. 1744).

The name of Theobald appropriately introduces a work which, by many of Pope's admirers, is regarded as his best. This was his famous onslaught upon the swarming hacks and poetasters of his day, among whose ranks he counted many real or imagined enemies. It will be remembered that Dryden's *Mac Flecknoe*,

> '—— without dispute,
> Through all the realms of Nonsense absolute,'

had resigned his empire to Shadwell, who later ousted Dryden from the laureateship. Pope's *Dunciad*, founded to some extent upon the earlier satire, takes up the succession at the death of Lawrence Eusden, Shadwell's third successor, and describes the elevation of Theobald to the vacant throne at the hands of the Goddess of Dulness. His criticism of Pope's *Shakespeare* had earned him this distinction. The solemnity is graced by 'high heroic games,' at

which all Grub Street is made to compete; and Pope, revenging himself, in the name of literature, for injuries suffered in his own person, mercilessly rains down his scathing satire upon the whole body of inferior scribblers:—

> 'Unceasing was the play of wretched hands,
> Now this, now that way glancing, to shake off
> The heat, still falling fresh.'
>
> (*Inferno*, canto xiv.)

The earliest known edition of the three books of the *Dunciad* was published in May 1728; but a more perfect edition, dedicated to Swift, appeared in the following year. Other editions followed; and, in 1742, was added a fourth book, directed against dunces, theologic and philosophic. To this succeeded, in 1743, a fresh edition of the entire poem, in which the name of Colley Cibber, the then laureate—a dramatist and wit to whom we shall hereafter refer—was substituted for that of Theobald. The alteration gratified another antipathy on the author's part, but it scarcely improved the 'Epos of the Dunces.' That is, nevertheless, and remains, in Professor Conington's words, 'a very great satire.' But its wanton character is well expressed in the sentences with which he concludes his criticism of this celebrated work:—'Such inhuman, unpitying animosity cannot be justified, even on the plea of retaliation; and the plea of retaliation, though elaborately urged, seems not to have been always true.' . . . It is 'an unblessed contest, undertaken in the spirit of Persian tyranny against those who would not propitiate the arrogance of one man, and waged partly with weapons of the keenest edge and finest temper, but partly also with noisome implements of offence, and inventions of gratuitous barbarity.'*

The remaining works of Pope consist of the so-called *Moral Essays*, which appeared from 1720 to 1735; the *Essay on Man* (four Epistles), 1732-4, generally included with them (*see* p. 120); and the *Satires* (Imitations of Horace and Donne), 1733-8, from the Prologue to which—the *Epistle to Dr. Arbuthnot*—we have already printed an extract (*see* p. 117). The first principles of the *Essay on Man* Pope received from the famous Bolingbroke, to whom also he was indebted for the suggestion that gave rise to the *Satires*—master-pieces of language and metrical skill, unrivalled in their pungent portraiture of contemporary character and manners. 'It is no paradox to say that these *Imitations* are among the most original of his writings. So entirely do they breathe the spirit of

* *Miscellaneous Writings*, 1872, i. 59.

the age and country in which they were written, that they can be read without reference to the Latin model.'*

The *Satires*, it is held by judges, will probably outlive the *Essay on Man*. But, more on account of its place among Pope's writings than its intrinsic value, this much-discussed latter work demands some further notice. The poet's purpose, he says in the prefatory 'Design,' is 'to consider Man in the abstract, his Nature and his State.' By 'steering betwixt the extremes of doctrines seemingly opposite,' by 'passing over terms utterly unintelligible,' he hopes to frame 'a temperate yet not inconsistent, and a short yet not imperfect, system of Ethics.' The *Essay* (as we now have it) 'is to be considered as a general Map of Man, marking out no more than the greater parts, their extent, their limits, and their connection, but leaving the particular to be more fully delineated in the charts which are to follow.' The four *Epistles* of which it is composed are therefore only part of an incomplete scheme, although they form a complete portion of that scheme. They are all dedicated to Bolingbroke (*see* p. 134, s. 90), who is expressly apostrophised in the last Epistle as 'master of the poet, and the song'—as his 'guide, philosopher, and friend.' It has indeed been asserted that Pope simply rhymed the prose Essays of his Mentor. At all events, the presiding influence of Bolingbroke is clearly discernible, and to that influence, taken in connection with the poet's ambition to try his hand at a popular ethical subject, the work must mainly be attributed. The Epistles treat severally: *Of the Nature and State of Man*—(I.) *with respect to the Universe;* (II.) *with respect to Himself;* (III.) *with respect to Society;* and (IV.) *with respect to Happiness.* But the theme was unsuited to the treatment adopted. Moreover, it has been said, the writer imperfectly understood, nay, was not even in sympathy with, the system he advanced; and hence the *Essay* is 'without permanent value as a philosophical treatise.' In point of execution, however, there is little to be desired. Pope's power of crystallising precepts, of manufacturing

> '— jewels five-words-long
> That on the stretched fore-finger of all Time
> Sparkle for ever,'

has never been shown to greater advantage than in this poem. It is true the gems may be often paste, but the workmanship is wonderful, and the brilliancy incontestable. The following are a few examples:—

* Rev. Mark Pattison. Preface to Pope's *Satires and Epistles* (Clarendon Press Series), 5.

'Hope springs eternal in the human breast:
Man never *is*, but always *to be* blest.'
*Ep.* I. l. 95.
'Virtuous and vicious ev'ry man must be,
Few in th' extreme, but all in the degree.'
*Ep.* ii. l. 231.
'For modes of faith, let graceless zealots fight;
His can't be wrong whose life is in the right.'
*Ep.* iii. l. 305.
'Honour and shame from no condition rise;
Act well your part, there all the honour lies.'
*Ep.* iv. l. 193.
'What can ennoble sots, or slaves, or cowards?
Alas! not all the blood of all the Howards.'
*ib.* l. 215.
'Know then this truth, enough for man to know,
Virtue alone is happiness below.'
*ib.* l. 309.

In 1718, after the death of his father in the preceding year, Pope had settled with the mother—his affection for whom is one of the most pleasing traits in his character—at Twickenham, where his retreat, his grotto, and the eccentricities of that taste for gardening which he had inherited from his father, have become historical. Here he lived in constant correspondence or personal communion with Gay, Swift, Bolingbroke, Warburton, and others; and here, in 1733, his mother died. Her son survived her nearly eleven years. As a man it is difficult to regard him with much admiration. 'He was the most irritable of the *genus irritabile*,' says one contemporary; '*mens curva in corpore curvo*,' says another. He 'played the politician about cabbages and turnips,' says a third; in other words, plotted and schemed about the veriest trifles. It is this that makes his life 'a succession of petty secrets and third-rate problems'—witness, to take one example only, the mysterious shifts and pitiable equivocations to which he resorted in order to smuggle his correspondence into print during his lifetime.* He appears to have been vain, sensitive, artificial. He was, however, a good son,—an attached friend; and it is but just to recall his continued ill-health and painful physical disadvantages when referring to his peculiarities of character. And he was a genuine *littérateur*. Loving letters, at least, with an unfeigned devotion, his exquisite taste and almost faultless metrical art have given him a position in, and influence over, our literature, which will not easily be contested.

80. **Prior, Gay.**—The story of the precocious youth at the

* *v.* the full discussion of this subject in the *Works of Alexander Pope*, edited by the Rev. Whitwell Elwin, i. (1871), *Introduction*, xxvi.-cxlvii.

Rhenish Winehouse, who set the fine gentlemen right upon a passage from Horace, recurs at once with the name of **Matthew Prior** (1664–1721). When this incident is supposed to have occurred, he had already received some brief instruction at Westminster School. In 1683, accepting one of three scholarships established by the Duchess of Somerset, he went to Cambridge. His first literary effort was in connection with the successful parody of Dryden's *Hind and Panther*, 1687, before referred to (*see* p. 106, s. 74). In 1690, by Lord Dorset's aid, he commenced a long diplomatic career, the details of which do not concern us, as Secretary to the Embassy at the Hague. His principal poems are *Alma*, a discursive metaphysical work in Hudibrastic verse; *Solomon*, an epic of the *Davideis* (*see* p. 78, s. 51) class; and *Henry and Emma*, a modern, yet not very happy, adaptation of the fine old ballad of the *Not-Browne Mayde* (*see* p. 49, s. 31). But it is not by these that he will be remembered. His lighter pieces, songs, tales, and epigrams are models of their kind. Cowper, who speaks somewhere of 'dear Matt. Prior's easy jingle,' has praised his mastery over familiar verse in a passage* which may stand for a definition of those sprightly social pieces of which, in his own age, Swift was the only other really skilful practitioner, and of which, from Herrick and Suckling down to Praed and Thackeray, our literature furnishes so many sparkling examples. 'Prior's seem to me,' says the last-named writer, 'amongst the easiest, the richest, the most charmingly humourous of English lyrical poems. Horace is always in his mind; and his song, and his philosophy, his good sense, his happy easy turns and melody, his loves, and his Epicureanism, bear a great resemblance to that most delightful and accomplished master.'† Here is one of his epigrams:—

> 'Yes, every poet is a fool;
> By demonstration, Ned can show it;
> Happy could Ned's inverted rule
> Prove every fool to be a poet.'

To Prior, in the lecture from which the last quotation but one is taken, succeeds **John Gay** (1685–1732), already mentioned as joint author with Pope and Arbuthnot of the farce of *Three Hours after Marriage*, of which he bore the blame. Gay was an easy, indolent, good-natured man, now chiefly remembered by the *Fables*, 1727–38, which he wrote for the edification of the young Duke of Cumberland, afterwards the 'Butcher' of Culloden, and by that famous 'Newgate pastoral'—the *Beggar's Opera*—which, when pro-

* V. Letter to Unwin, Jan. 17, 1782, on Johnson's *Life of Prior*.
† *English Humourists: Prior Gay, and Pope.*

duced in 1728, banished Italian song, for a time, from the English Stage, procured a coronet for its *prima donna*, and, in the epigram of the day, made 'Rich [the manager] gay, and Gay [the author] rich.' A sequel, entitled *Polly*, was prohibited by the Lord Chamberlain on political grounds, but its publication as a book proved even more lucrative than the representation of the earlier play. Among Gay's other works are the *Shepherd's Week*, 1714, six pastorals undertaken, according to Johnson, in ridicule of the so-called 'namby-pamby' style of **Ambrose Phillips** (1671–1749); *Trivia; or, The Art of Walking the Streets of London*, 1716, a mock-heroic poem, still frequently consulted for its pictures of town life and humours; and the *What d'ye Call it?* produced in 1715, a mock-tragedy, containing, like the *Beggar's Opera*, some of those ballads in which the author's skill was conspicuous.

81. **Young, Thomson.**—The *Night Thoughts* of **Edward Young** (1684–1765), although they failed to procure for their author the ecclesiastical preferment he sighed for, brought him both gain and honour when they first issued from the press in 1742–6. Now they are but seldom read. True thoughts and lofty imagery are frequent in this series of sombre poems—the full title of which is the *Complaint; or, Night Thoughts upon Life, Death, and Immortality;* but, side by side with these, are trivial conceits ('butterflies pinned to the pulpit cushion,' one critic has called them), which have earned for the writer the character of a 'successor,' under Pope and Dryden, 'of the Donnes and Cowleys of a former age.' Young's first important work was a rhymed satire—*Love of Fame, the Universal Passion*, 1725–8, after the manner of Pope. He was also the author of the *Revenge*, 1721, a tragedy which long kept the stage.

The fame of **James Thomson** (1700–1748) has been more durable than that of Young. A Scotchman by birth, after resigning the study of divinity in favour of that of literature, he came to London, in 1725, to seek his fortune, with the manuscript of *Winter* in his pocket. This he published in the succeeding year, following it up by *Summer*, 1727, *Spring*, 1728, and *Autumn*, 1730. His love for nature was deep and genuine; and, tumidity and pomp of language notwithstanding, his work acquired and still enjoys a merited popularity. 'It is almost stale,' says Campbell, 'to remark the beauties of a poem [he is speaking of the *Seasons* collectively] so universally felt—the truth and genial interest with which he [the poet] carries us through the life of the year; the harmony of succession which he gives to the casual phenomena of nature; his pleasing transition

from native to foreign scenery; and the soul of exalted and unfeigned benevolence which accompanies his prospects of creation.' * After producing two or three tragedies, the chief of which is *Sophonisba*, 1730, he issued the *Castle of Indolence*, 1748, a poem in the Spenserian stanza, to the composition of which he brought his matured poetical powers. Of all the numerous imitations of the great Elizabethan, this certainly bears away the palm. In one of Thomson's dramatic attempts—the masque of *Alfred*, 1740,—occurs the now national song of *Rule Britannia*.

82. **Gray, Collins.**—The name of **Thomas Gray** (1716–1771) recalls at once the *Elegy written in a Country Church-yard*—a title which must not, however, be too literally accepted, as, brief though the poem be, the fastidious composer devoted several years to its revision and completion. When published at last, in 1751, it 'pleased,' as Byron says, 'instantly and eternally;' † and Wolfe declared that he would rather have written it than take Quebec.‡ Its excellence somewhat overpowers the remaining (and not very numerous) productions of its author. But the *Ode on a Distant Prospect of Eton College*, 1747, the *Hymn to Adversity*, and the *Ode to Spring*—all conspicuous for their careful finish—deserve a permanent place in literature; as also do the Pindaric Odes of the *Bard*, and the *Progress of Poesy*, although at their publication, in 1757, they failed entirely to attract the attention of the public. No better fate attended the *Odes* of **William Collins** (1721–1759), first published in 1747, which nevertheless included the *Ode on the Passions*, and the beautiful *Ode to Evening*, now known to every schoolboy. The only other notable poetical work of Collins was his *Persian Eclogues*, published in 1742. The scanty recognition which his productions received is said to have been one of the causes of the lunacy of his later years, when he is described as wandering, during his hours of liberty, in the aisles and cloisters of Chichester Cathedral, accompanying the music with sobs and groans. Gray's life, essentially that of an easy scholar, and passed mainly in a quiet college seclusion, whence he dated those chatty unaffected letters to his friends which still rank as epistolary models, is a striking contrast to the unhappy fate of his gifted contemporary.

83. **Churchill.**—Educated at Westminster, and, as he says in the *Author*,

> '—— decreed,
> Ere it was known that I should learn to read,'

* *Specimens of the British Poets.*

† *Observations upon an Article in Blackwood*, 1820.

‡ Lord Mahon's *History of England*, iv. 244. The anecdote is there reported upon the authority of a middy who was in the boat with Wolfe.

to the clerical profession, **Charles Churchill** (1731–1764) finally discarded the cassock to try his fate as a poet. His first two essays in verse (the *Bard* and the *Conclave*) were declined by the publishers; his third, the *Rosciad*, 1761, a vigorous and unexpected satire upon the principal contemporary theatrical performers, he published anonymously, and at his own expense. Its success was immediate. Ere the world of critics had well recovered from its astonishment, he followed it up with an *Apology addressed to the Critical Reviewers*, as daring and outspoken as its predecessor. 'It was a fierce and sudden change from the *parterres* of trim sentences set within sweet-brier hedges of epigram, that were, in this line, the most applauded performances of the day.'* In that day he was openly named as the rival of Dryden; but posterity has not ratified the judgment. Of the numerous pieces which, until the close of his short life, he rapidly put forth, the *Prophecy of Famine*, 1763, directed against the Scotch place-hunters who swarmed under the Bute administration, and the *Epistle to William Hogarth*, 1763, to which the great painter rejoined with interest by a caricature of his assailant, are perhaps the most noteworthy. Vigour and fearlessness are the chief characteristics of Churchill's verse. His breathless and reckless mode of production rendered polish impossible, even if (which is not probable) it had been congenial to his nature as a poet.

> 'Perish my Muse;—a wish 'bove all severe
> To him who ever held the Muses dear,
> If e'er her labours weaken to refine
> The gen'rous roughness of a nervous line.'
>
> (*The Apology.*)

84. **Chatterton, Macpherson.**—But a few words can be devoted to these once celebrated writers. **Thomas Chatterton** (1752–1770), the first, died by his own hand, after a brief struggle with the hardships of a literary existence. He is remembered chiefly by a number of poems and other pieces purporting to have been the work of a certain Thomas Rowley, priest of Bristol in the fifteenth century; and opinions were long divided as to their genuineness. What the boy of seventeen, who could scribble off tolerable political letters, satires *à la* Churchill, and imitations of *Ossian*;—who 'goes an evening or two to Marylebone Gardens, and straightway writes a capital burletta,'† would have done

* Forster's *Biographical Essays*, 1860, 278: *Charles Churchill.*

† Masson's *Essays*, 1856, 335: *Chatterton, a Story of the Year* 1770. See also Wilson's *Chatterton*, 1869.

with his marvellous assimilative powers had he attained maturity, cannot now be conjectured. It is, however, to be remarked that his avowed original works are not to be compared with the 'tragycal enterlude' of *Ælla*, the *Dethe of Syr Charles Bawdin* (or the *Bristowe Tragedie*), and others of the 'Rowley' series.

The second, **James Macpherson** (1738–1796), was the self-styled exhumer of the supposed Gaelic poet, *Ossian*, translations of whose works he issued in 1759–63. These, again, gave rise to considerable controversy; but, although the question was never definitely settled, there is little doubt as to their spurious character.

85. **The Minor Poets.**—To this age belong a number of minor poets, memorable in most cases by a single work, *i.e.*—**Samuel Garth** (1661–1719), Pope's friend, and author of the *Dispensary*, 1699, a satire originating in a dispute between the physicians and apothecaries, and directed against the latter; **John Philips** (1676–1708), author of *Cyder*, 1708, and a clever parody of *Paradise Lost*, entitled the *Splendid Shilling*, 1701; Dryden's 'quack Maurus'* **Sir Richard Blackmore** (*d.* 1729), whose principal works are his 'philosophical poem' of *The Creation*, 1712, and his Arthurian epics (*see* p. 87, s. 57); **Thomas Parnell** (1679–1718), author of the *Hermit*; **John Dyer** (1700–1758), author of *Grongar Hill*, 1727, and the *Fleece*, 1757; **William Somervile** (1677–1742), author of the *Chace*, 1735; **Matthew Green** (1696–1737), author of the *Spleen*, 1737; **William Shenstone** (1714–1763), who survives chiefly by a poem in the Spenserian stanza, entitled the *Schoolmistress*, 1742; **Robert Blair** (1699–1746), author of the *Grave*, 1743; **Mark Akenside** (1721–1770), author of the *Pleasures of Imagination*, 1744, **William Falconer** (1730–1769), author of the *Shipwreck*, 1762; **James Grainger** (1723–1767), author of the *Sugar Cane*, 1764; **Christopher Anstey** (1724–1805), author of the *New Bath Guide*, 1766; **James Beattie** (1735–1803), author of the *Minstrel*, 1771–1774; and others for whom the reader is referred to our Dictionary Appendix (E).

Of Scotch Poets must be mentioned **Allan Ramsay** (1686–1758), originally a wig-maker; but subsequently—choosing (as he said) rather 'to line the inside of the pash [*head*] than to theek [*thatch*] the out'—a publisher and author. Ramsay's chief work is a delightfully genuine pastoral, entitled the *Gentle Shepherd*, 1725; and he contributed much towards the preservation of ancient popular poetry by assiduously collecting old ballads, many of which appeared in his earlier *Tea-table Miscellany* and the *Evergreene*, 1724.

* *v.* Dryden's Prologue to the *Pilgrim*, 1700; Preface to the *Fables*, &c.

**Robert Fergusson** (1750–1774), a poet who was even a greater favourite with Burns than Ramsay, was the author of some pleasing pieces in the Scotch dialect.

86. **The Wartons, Percy.** — Both **Thomas** and **Joseph Warton**—the former of whom lived until 1790, the latter until 1800,—wrote poems; but their prose services to poetry have survived their verse. Joseph was the author of an important *Essay on the Genius and Writings of Pope*, 1756–1782; and Thomas of an exhaustive *History of English Poetry*, 1774–1781, extending from the close of the 11th to the beginning of the 18th century, which, from its want of system, remains, as Scott predicted, rather an immense 'common-place book' of *Mémoires pour servir* than a standard work.* The name of Scott recalls another book, which had no small influence upon his career, and those of not a few of his literary contemporaries—namely, the *Reliques of Ancient English Poetry*, 1765, collected and edited by **Thomas Percy** (1728–1811), bishop of Dromore, a work from the appearance of which, 'some of high name have dated the revival of a genuine feeling for true poetry in the public mind.'† Percy's materials were derived from an old MS. volume in his possession; and, in adapting them to the taste of his age, he used considerable editorial license. Curiosity has long been rife as to the extent of his additions and omissions, and the publication by the 'Ballad Society' of the folio MS., under the able editorship of Messrs. J. W. Hales and F. J. Furnivall, has placed the public in possession of the unsophisticated originals.

87. **The Prose-writers: De Foe.**—In the year after Dryden's death, 1701, appeared a metrical satire, entitled the *True-born Englishman*, the author of which was a London tradesman and Dissenter, who, having tried various branches of commerce, was destined at last to win a great name in literature. The satire in question was the answer of **Daniel De Foe** (1661–1731) to the aspersions of one Tutchin, a Grub Street hack, upon the House of Orange and the Dutch generally. Regarded as verse, the performance of De Foe was poor; but its manly, patriotic sentiments found so great a favour that more than 80,000 copies were sold in the streets alone. A year later, the same satirist published, anonymously, and in prose, an inimitably ironical *Shortest Way with the Dissenters*, 1702, in which, to the complete mystification of that sect,

* A new edition in four volumes, by W. Carew Hazlitt, appeared in 1871, with 'notes and additions' by Sir F. Madden, Th. Wright, Aldis Wright, Prof. Skeat, Dr. Morris, Dr. Furnivall, and the editor.

† Hallam, *Lit. History*, 1864, ii. 233.

and the delight of High Churchmen and Tories, the 'rooting out' of Dissent was roundly advocated. When the pamphlet was found to emanate from the pen of a Dissenter, the audacious author was fined, pilloried, and imprisoned, and his book was burned by the common hangman. In Newgate—'unabash'd'—he wrote a *Hymn to the Pillory*, 1703, apostrophising it as an

> '— hieroglyphic State machine,
> Contriv'd to punish Fancy in.'

By two or three similar couplets, or lines, the homely and practical muse of De Foe is now alone remembered. Such are—

> 'Wherever God erects a house of prayer,
> The Devil always builds a chapel there;'

and the noble—

> 'It's personal virtue only makes us great,'

in the *True-born Englishman*.

In Newgate, too, he projected, and began, the *Review*, 1704–1713, a part of which paper—*i.e.*, the 'Scandalous Club,' may be regarded as the precursor of the *Tatler*. He continued it, single-handed, for nine years. The power and assiduity of his pen were recognised by the Government, and he appears to have been employed in secret service up to a late period of his life. In this place the enumeration of his two hundred and fifty works, political, religious, and commercial, can scarcely be attempted. It is with the series of realistic fictions, inaugurated by *Robinson Crusoe*, that we are most concerned. The 1st, 2nd, and 3rd parts of *Robinson Crusoe* (the 3rd part being his *Serious Reflections*) appeared in 1719–1720. In 1720 also came out the *Life and Piracies of Captain Singleton*, and the *History of Duncan Campbell*; the *Fortunes and Misfortunes of Moll Flanders* followed in 1722; also in 1722, the *Life and Adventures of Colonel Jack* and the *Journal of the Plague Year* (1665); and, in 1724, *Roxana*. The *Memoirs of a Cavalier* are not dated, but they appeared in 1720. Other notable works of De Foe are the *History of the Union*, 1709; the *Family Instructor*, 1715–8; *Religious Courtship*, 1722; *Political History of the Devil*, 1726; *Complete English Tradesman*, 1725–7; and *Travels in England and Wales*, 1724–1727.

Of the *Life and strange surprising Adventures of Robinson Crusoe, of York, Mariner*, who, according to the original title-page, 'lived eight-and-twenty years all alone in an uninhabited Island [surely this comes in the category of 'Bulls'!] of the Coast of America, near

the mouth of the Great River of Oroonoque,' and was at last 'strangely deliver'd by Pyrates,' who has not heard? For what are we not indebted to his living prototype—that morose Alexander Selkirk or Selcraig, whom Dampier 'marooned,' in the old buccaneering days, upon Juan Fernandez?* To say that *Robinson Crusoe* has been translated into many languages,—that it has attracted audiences to Arab story-tellers, and paid, again and again, its penalty of excellence in parody and imitation, is only to repeat what is recorded in every fresh edition. The incontestable charm of De Foe's style in this and other fictions is its truthful lifelikeness. No one has excelled him in the art of accumulating matter-of-fact *minutiæ* and circumstantial detail,—in what Professor Masson calls his 'power of fiction in fac-simile of nature.' No wonder that his inventions have been mistaken for genuine records. Chatham was deceived by one set of memoirs; Johnson by another. It is hard, even now, to disbelieve the *Journal of the Plague*, still less the 'true Relation' of the *Apparition of one Mrs. Veal . . to one Mrs. Bargrave, at Canterbury, the Eighth of September*, 1705—in order to recommend to the attention of that lady (and, collaterally, to the attention of all other perusers of devotional manuals), the consolatory but unsaleable precepts of Drelincourt *On Death*. Never was device more successful. Not only did the French Calvinist's book become popular, by reason of its preface, but it remains so. 'Mrs. Veal's ghost is still believed in by thousands; and the hundreds of thousands who have bought the silly treatise of *Drelincourt* (for hawking booksellers have made their fortunes by traversing the country with it in sixpenny numbers), have borne unconscious testimony to the genius of De Foe.' †

88. **Swift.**—In the same year in which De Foe published his *Shortest Way with the Dissenters*, there came to London 'an eccentric, uncouth, disagreeable young Irishman,' of five-and-thirty, who astonished the wits at Button's Coffee-House by the extravagance of his behaviour. If we regard that kind of supremacy which is conferred by fear rather than love, **Jonathan Swift** (1667–1745) was certainly one of the greatest men of his age. At the time of his visit to this country, he was incumbent of Laracor, in Meath, and had come over to claim the authorship of a pamphlet Essay in the Whig interest, *A Discourse of the Contests and Dissensions between the Nobles and the Commons in Athens and Rome*, 1701. Previously,

* Scott 'maroons' his *Pirate*, and alleges that such abandonments were common among the Buccaneers.

† Forster's *Biographical Essays*, 1860, 123. It is now contended that Defoe's story was really true.

after education at Trinity College, Dublin, where, on account of his very irregular studies, he received his degree *speciali gratiâ*, he had been a dependant of, and Secretary to, Sir William Temple (*see* p. 97, s. 67);—had quarrelled with and returned to him; and, finally, at his patron's death, had settled down discontentedly in the Irish living, presented to him by Lord Berkeley, whence he had just arrived. His first work, as we have said, was on the side of the Ministry. But the politics of Swift were of a mingled tissue. As a 'lover of liberty,' he inclined to the Whigs; as a clergyman, he confessed himself to be a High Churchman,—consequently a Tory. These divided opinions have given colour to the accusation of Macaulay, that he was 'an apostate politician.' With the statement that, while preserving his High Church principles, he appears to have attached himself at first to the Whig party, we may proceed to the list of his chief works until he transferred his allegiance to the Tories. In 1704, came out his *Tale of a Tub* and *Battle of the Books*,—the latter a burlesque Homeric description of the Boyle and Bentley controversy (*see* p. 98, s. 67), in which he attacks the vindicators of the moderns. The *Tale of a Tub* is an allegorical account of the fortunes of three brothers: Martin, who stood for the Church of England, and Peter and Jack, who respectively figured Popery and Dissent, and of their dealings with their father's will (the Bible); and, more especially, with certain coats (or creeds) therein bequeathed to them. The honours of the fable lay, of course, with Martin; but the author's satire fell so impartially, that Voltaire is alleged to have recommended the book to his disciples as tending to discredit Revelation. Swift at once became a power in literature; and, in some respects, did not excel the *Tale of a Tub* by any subsequent effort. So, in fact, he believed himself, being reported to have exclaimed in later years—'What a genius I had when I wrote that book!' 'It exhibits'—says Johnson—'a vehemence and rapidity of mind, a copiousness of images, and vivacity of diction, such as he afterwards never possessed or never exerted. It is of a mode so distinct and peculiar that it must be considered by itself; what is true of that is not true of anything else that he has written.'* Though its irreverence scandalised readers, it has been remarked that the author was nevertheless a staunch supporter of the Established Church, and that his successive works during the next six years, i.e. *Letter on the Sacramental Test*, 1708; *Sentiments of a Church of England Man with respect to Religion and Government*, 1708; *Reasons against Abolishing Christianity*, 1708 (a matchless specimen of

* Johnson, *Lives of the Poets*.

irony), and *Project for the Advancement of Religion*, 1708, afford sufficient evidence of this position. Yet, on the whole, it is scarcely surprising that the formidable author of the *Tale of a Tub* waited long and vainly for ecclesiastical advancement.

From 1704 to 1710, Swift lived between England and Ireland. In the latter year, he came over to London 'at the desire and by the appointment of the archbishops and bishops of Ireland' to obtain, if possible, the long-solicited remission of the rights of the Crown to the first-fruits and twentieth-parts payable by the Irish clergy. Having succeeded in his object, he shortly afterwards transferred his services to the Tories; and, until 1714, continued on terms of the greatest intimacy with their leaders. His life, at this time, is minutely detailed in the well-known epistolary journal, 1710–13, which he kept for the benefit of the unfortunate Stella, to whom we shall make some further reference. His daily habits, his power with the ministers, his pamphlets, his literary friends, his imperious kindness and bullying benevolence, are all exhibited without reserve in this familiar chronicle. But, in sum, the only practical reward he received was, not the English bishopric upon which he had set his heart, but the Irish deanery of St. Patrick's; and, at the fall of the Tories in 1714, he once more returned to Ireland, which he detested.

In Ireland Swift was destined, nevertheless, to acquire an immense reputation. About 1720, he began, in various ways, to champion Irish affairs against the Whigs (*teste* his *Proposal for the Universal Use of Irish Manufactures and the Rejection of Everything wearable that comes from England*, published in that year); and, in 1723–4, when a patent was granted to a certain William Wood for an Irish copper coinage, the Dean, by his celebrated *Drapier's Letters*, raised so serious a storm of opposition to the poor man's 'brass halfpence' that, good or bad, the patent for them was recalled. This exploit completed his popularity. Medals were struck in his honour; the 'Drapier's' head was elevated to ale-house signs; and, as the vindicator of Irish nationality, he became the idol of the Irish people, a distinction which he retained to the day of his death.

In 1726 and 1727 appeared, in two successive volumes, the wonderful book of imaginary voyages, with which Swift's name is most generally associated, viz., *Gulliver's Travels*. The first of the voyages, that to *Lilliput*, deals with a race of pigmies, in the account of whose doings contemporary politics and politicians were severely satirised; the next, the voyage to *Brobdingnag*, describes a country of giants in much the same relation to humanity as Gulliver himself was to the Lilliputians of his first adventure. Voyages to *Laputa* (a flying

island), *Balnibarbi*, *Luggnagg*, and other places occupy the third part, and the satire in this is chiefly levelled at scientific quackery. In the voyage to the country of the Houyhnhnms, horses served by degraded specimens of humanity called Yahoos, the author gives a cruel and loathsome picture of mankind. 'With what power, what genius in ludicrous invention, these stories are written, no one needs to be reminded. Schoolboys, who read for the story only, and know nothing of the satire, read *Gulliver* with delight; and our literary critics, even while watching the allegory and commenting on the philosophy, break down in laughter from the sheer grotesqueness of some of the fancies, or are awed into pain and discomfort by the ghastly significance of others.'*

During 1726 and 1727, Swift again visited England, spending much of his time in the company of Gay, Arbuthnot, Bolingbroke, and Pope. With the last of these his friendship was of the closest. His hopes of preferment revived with the attempts of the Tories to return to power. But he was doomed to die Dean of St. Patrick's; and, in 1727, returned to Ireland for the last time. Between this date and 1736, his literary activity continued to expend itself in political pamphlets and lampoons. To this period belong his famous ironical *Modest Proposal for preventing the children of poor people in Ireland from becoming a burden to their Parents or Country*, 1729; his *Directions to Servants*, 1745; and his *Polite Conversation*, 1738. His health, however, had already begun to fail; and, not long after the last-named date, the mental disorder which he had for years foreboded came upon him, and the 'great Irishman,' as he was affectionately called, 'from a state of outrageous frenzy, aggravated by severe bodily suffering, . . sank into the situation of a helpless changeling.' He was buried in St. Patrick's Cathedral, Dublin, where, according to the words of his epitaph on himself, *sæva indignatio ulterius cor lacerare nequit.*

In most accounts of Swift much space is devoted to the discussion of his intercourse with the Stella and Vanessa of those 'easy, ambling verses,' of which, like Prior, he was so skilled a master.† Stella, the young lady in Ireland for whom he wrote his *Journal*, was a Miss Esther Johnson, a resident in the household of Sir William Temple, after whose death she had moved into Swift's vicinity, first at Laracor, and then at Dublin; Vanessa was a Miss Vanhomrigh, who had formed a violent attachment for the Dean

* Masson, *British Novelists and their Styles*, 1859, 91.

† *V. Birthday Poems to Stella*, 1718-25; *Cadenus* (i.e. *Decanus*, Dean) *and Vanessa*, 1723.

during his sojourn in London, and had followed him to Ireland. Finding it impossible to supplant her rival in his affections, Vanessa died in 1723 of a broken heart; and the life of Stella, to whom he is alleged to have been privately married in 1716, was embittered by his refusal, on some obscure grounds, to acknowledge their relations. The story of the marriage, however, rests upon no very conclusive evidence, and we must set against it the fact that the lady, in her will, made shortly before her death in 1728, described herself as a 'spinster.' The matter is, in fact, a problem, the solution of which is more or less bound up with the solution of the leading mystery in Swift's life.

And what was that? His biographers have answered the question with much conjecture and little certainty. How are we to explain that 'demoniac' element (as Professor Masson styles it) in the character of this great and unhappy genius, which, in its milder form, no worse than intolerance of cant and

'Scorn of fools, by fools mistook for pride,'

degenerated at times into raving misanthropy and obscene brutality? Let the reply be what it may, 'herein at least was a source of strength which made him terrible among his contemporaries. He came among them by day as one whose nights were passed in horror; and hence in all that he said and did there was a vein of ferocious irony.'* The 'foremost satirist of his age' he remains to posterity, in the words of Archbishop King, as reported by Dr. Delany, 'the most miserable man on earth, but on the subject of his wretchedness you must never ask a question.'

89. **Berkeley, Arbuthnot.**—The first of these writers, **George Berkeley** (1685–1753), Bishop of Cloyne, was a distinguished philosopher and contemporary of Swift. Among his works are an *Essay towards a new Theory of Vision*, 1709, and a *Treatise concerning the Principles of Human Knowledge*, 1710, with the attempt in the latter of which to prove that the commonly received notion of the existence of matter is false, the name of the author is now generally associated. The series of dialogues called *Alciphron; or, the Minute Philosopher*, 1732, written to expose the weakness of infidelity and scepticism, is another and well-known work of Berkeley. In *Siris; or, Philosophical Reflections and Inquiries concerning the virtues of Tar Water, and divers other subjects connected together and arising one from another*, 1744—the virtues of that then popular

* Masson, *British Novelists and their Styles*, 1859, 93. v. also Masson's *Essays*, 1856; *Dean Swift*.

specific are discussed at length. **Dr. John Arbuthnot** (1667–1735), Physician in Ordinary to Queen Anne, and a celebrated Tory wit, was also a contemporary and friend of Swift. He was the author of the *History of John Bull*, 1712, a satire upon Marlborough and the Wars of the Succession; and took a considerable part in the proceedings of the 'Scriblerus Club,' formed by Harley, Congreve, Pope, Swift, Gay, Atterbury, and others, about 1714, to ridicule all the false tastes in literature under the character of a man of capacity that had dipped into every art and science, but injudiciously in each.

90. **Shaftesbury, Bolingbroke, Mandeville.**—The grandson of Dryden's 'Achitophel,' Anthony Ashley Cooper, **Earl of Shaftesbury** (1671–1713), is the author of a number of ethical works entitled collectively *Characteristics of Men, Manners, Opinions, and Times*, 1711–1723, and of an *Inquiry concerning Virtue*, 1699. Henry St. John, Viscount **Bolingbroke** (1678–1751), a celebrated statesman and orator of Queen Anne's reign, for whose unsound philosophy Pope's *Essay on Man* was made the mouthpiece, is to be remembered now by his *Letters on the Study of History*, his *Idea of a Patriot King*, 1749, and the defence of his political conduct in a *Letter to Sir William Windham*, 1716. **Bernard de Mandeville** (1670–1733), another writer of this day, is the author of a 'Satire upon Artificial Society, having, for its chief object, to expose the hollowness of the so-called dignity of human nature,' and entitled the *Fable of the Bees; or, Private Vices Public Benefits*, the first sketch of which appeared in 1705.

91. **The Essayists.**—With both De Foe and Swift, the periodical work by which Steele and Addison inaugurated a long succession of Essay-literature was, in a measure, connected. In the *Mercure Scandale;* or, *Advice from the Scandalous Club*,—the 'little Diversion' with which De Foe sought to enliven the somewhat prosaic and over-practical pages of his *Review*, may perhaps be traced the germ of the *Tatler*, which made its first appearance on the 12th of April, 1709. From the pseudonym under which Swift had issued certain famous anti-astrologic *Predictions for the year* 1708, beginning with the announcement of the death of Partridge the almanac-maker, whose subsequent protestations respecting his vitality, gravely opposed by Swift's merciless assertions of his non-existence, had kept the town in an uproar of merriment,—Steele borrowed that well-known name of 'Isaac Bickerstaff,' which his tri-weekly papers made still more familiar. But, before proceeding to any account of this eldest collection of 'Essays,' it will be well to say something of

the two principal writers. **Richard Steele** (1672–1729) was the son of an Irish attorney; **Joseph Addison** (1672–1719), the son of an English clergyman. They were of the same age, they were educated at the Charter-house together, and both went to Oxford. Addison was at first destined for the Church. By the favour of the Earl of Halifax, he obtained a grant enabling him to travel on the Continent; and, in 1705, published a narrative of his Tour, bristling with illustrations from the Latin poets. At William's death this grant ceased; but through a poem on the Battle of Blenheim (the *Campaign*, 1704), he obtained a Commissionership of Appeal in the Excise, and became subsequently Under-Secretary of State, Chief Secretary for Ireland, and Secretary of State. In 1707 he supplied the words to Clayton's opera of *Rosamond*. Steele in the meantime had enlisted as a cadet in the second regiment of Life Guards; had become a captain in Lucas's foot; written a pious book under the title of the *Christian Hero*, 1701; and produced the comedies of the *Funeral; or, Grief à la Mode*, acted in 1701; the *Lying Lover*, 1704; and the *Tender Husband*, 1705,—all of which plays, in point of morality and decency, are considerably in advance of Vanbrugh and Farquhar. In 1707, he was made 'Gazetteer.' In 1709, he designed and published the first number of the *Tatler; or, Lucubrations of Isaac Bickerstaff, Esq.*, a penny paper, issued every Tuesday, Thursday, and Saturday, and having for its 'general purpose,' in the words of the Preface to Vol. I., 'to expose the false arts of life; to pull off the disguises of cunning, vanity, and affectation; and to recommend a general simplicity in our dress, our discourse, and our behaviour.' After eighty numbers had appeared, Addison joined him, and thenceforward the 'lucubrations' were produced in concert. Steele refers to this alliance with the frank generosity which is characteristic of him:—'I fared,' he says, 'like a distressed prince, who calls in a powerful neighbour to his aid; I was undone by my auxiliary; when I had once called him in, I could not subsist without dependence on him.'* The *Tatler* reached 271 papers (the last of which is dated January 2, 1711); and was succeeded by the *Spectator*, the first of whose utterances bears date the 1st of March following. An extract from the introductory paper will explain the title:—'I live in the World,' says the writer, 'rather as a *Spectator* of Mankind, than as one of the Species; by which means I have made myself a Speculative Statesman, Soldier, Merchant, and Artizan, without ever meddling with any Practical Part in Life. I am very well versed in the

* Preface to *Tatler*, iv.

Theory of an Husband, or a Father, and can discern the Errors in the Œconomy, Business, and Diversion of others, better than those who are engaged in them; as Standers-by discover Blots, which are apt to escape those who are in the Game. . . In short, I have acted in all the parts of my Life as a *Looker-on*, which is the Character I intend to preserve in this Paper.'* In the second number we are introduced to the admirable character of Sir Roger de Coverley, and the remaining members of the immortal 'Club,' in which the plan of the papers is 'laid and concerted.' Such is the machinery of that delightful periodical, which was the daily accompaniment of the eighteenth-century breakfast-tables; and it must certainly be allowed 'to be both original, and eminently happy. Every valuable essay in the series may be read with pleasure separately; yet the five or six hundred essays form a whole, and a whole which has the interest of a novel. It must be remembered, too, that at that time no novel, giving a lively and powerful picture of the common life and manners of England, had appeared. . . The narrative, therefore, which connects together the Spectator's Essays, gave to our ancestors their first taste of an exquisite and untried pleasure.'†

The *Spectator* appeared daily (Sundays excepted) until the 6th of December, 1712, at which date it had reached its 555th number. Then Steele (whom we must regard as the leader of these successive enterprises, Addison's assistance being pseudonymous), with a view to obtain a greater scope for the discussion of contemporary politics, decided upon a new venture, and substituted the *Guardian*, 1713. The *Guardian* reached 175 papers; Steele followed it up with the *Englishman*, 1713–14, in which he opposed Swift's *Examiner*. To the *Englishman*, Addison did not contribute. But in 1714, without Steele's aid, he recommenced the *Spectator*, which, however, only extended to an additional volume, generally known as the 'eighth.'‡ Numerous periodical Essays succeeded the *Guardian* of Addison and Steele. Among these are included the *Rambler* and *Idler* of Johnson (*see* p. 146, s. 94); the *Adventurer* of Hawkesworth, 1752–4; the *World* of Edward Moore, 1753–6; the *Connoisseur* of George Colman and Bonnel Thornton, 1754–6; the *Mirror*, 1779–80; the *Lounger*, 1785–7; the *Babbler*, and others.

Of the lives of the two great essayists little more remains to be said. The production of his frigid tragedy of *Cato*, 1713, and his

* *Spectator*, No. 1, Thursday, March 1, 1711 [by Addison].
† Macaulay's *Essays*, 1860, ii. 345: *Life and Writings of Addison*.
‡ For Budgell and Hughes, the only two regular contributors to the *Spectator* after Steele and Addison, the reader is referred to the Dictionary Appendix (E.).

unsuccessful comedy of the *Drummer*, 1716, the publication of the series of papers entitled the *Freeholder*, 1715–16, and his marriage, in 1716, to the Countess Dowager of Warwick were the chief occurrences of Addison's remaining years. Steele survived his friend, and produced, in 1722, another comedy—the *Conscious Lovers*, generally considered to be his best. Lord Macaulay has left an appreciative essay upon Addison; Mr. Forster has written another upon Steele; —and each is equally tenacious of the character of his author.* With a reference to these tributes, and the following citation from Professor Craik, we may pass to those great novelists, who were to evolve in artistic narratives the fortunes of characters as admirable as the Coverleys and Honeycombs who had diversified the *Spectator*. 'Invented or introduced among us as the periodical essay may be said to have been by Steele and Addison, it is a species of writing in which perhaps they have never been surpassed, or on the whole, equalled by any one of their many followers.' . . Besides 'the constant atmosphere of the pleasurable, arising simply from the lightness, variety, and urbanity of these delightful papers, the delicate imagination and exquisite humour of Addison, and the vivacity, warm-heartedness, and altogether generous nature of Steele give a charm to the best of them, which is to be enjoyed, not described.'†

92. **The Novelists.**—In any list of the writers of fiction who belong to the present chapter, Swift and De Foe must, of course, be included. But, when speaking of the great novelists of this age, the names of Richardson, Fielding, Smollett, and Sterne, as composers of works more closely resembling modern novels than *Gulliver's Travels* or *Robinson Crusoe*, naturally come first to memory. **Samuel Richardson** (1689–1761) was a well-to-do printer, who, by attention to business, had duly married his master's daughter (like Hogarth's 'Industrious Apprentice'), become a master himself, printer of the Journals of the House of Commons, and, lastly, Printer to the King. As a youth, a faculty for sentimental letter-writing had procured him the post of confidential secretary to the girls of the neighbourhood; and, in the exercise of this honorary vocation, he appears to have obtained a minute insight into feminine character. Yet he had no thought of turning his experience to account in the way of fiction, until, in his own words, 'he accidentally slid into the writing of *Pamela*.' He had

* *v.* Macaulay's *Essays*; and Forster's *Biographical Essays*. Later works are: *Richard Steele* by the present writer, in the *English Worthies* series, 1886; and the *Life of Steele*, 1889, by G. A. Aitken, who has edited the six plays for the *Mermaid* series, 1894. 'Selections' from Steele will be found in the *Clarendon Press* series (last ed. 1896).

† Craik, *English Lit. and Language*, 1871, ii. 250.

passed fifty, when his known epistolary skill induced two bookselling friends to suggest to him the preparation of such a little manual as would now answer to a *Polite Letter-Writer*. But it occurred to Richardson that it would be well (in his own words again) to teach his readers 'how they should think and act in common cases, as well as indite,' and 'hence sprung *Pamela*,' published in 1740. A leisurely title amply sets forth its intention:—*Pamela; or, Virtue Rewarded. In a series of familiar letters from a beautiful young damsel to her parents. Published in order to cultivate the principles of virtue and religion in the minds of the youth of both sexes. A narrative which has its foundation in truth; and at the same time that it agreeably entertains, by a variety of curious and affecting incidents, is entirely divested of all those images which, in too many pieces calculated for amusement only, tend to inflame the minds they should instruct.* That the worthy writer is explicit, and even tedious, may be seen at the outset, and the text of the book is of a piece with its title. But, nevertheless, so novel a production, after 'the huge folios of inanity over which our ancestors had yawned themselves to sleep,' did not fail of fortune. Clubs, pulpits, and coffee-rooms combined in its praise, and at fashionable resorts, such as Vauxhall, fine ladies were wont to exhibit the popular treasure to each other. The generally conceded defect of the book is that the virtue of the heroine reads too much like calculation. There could, however, be no doubt about the author's moral intentions, or the simplicity of the style, or the skilful conduct of the story. It prepared the public for the second and greater novel of *Clarissa;* or, *the History of a Young Lady*, (usually misnamed *Clarissa Harlowe*), 1748, the theme of which is Virtue *not* Rewarded, but hunted down and outraged. Upon this book, says Scott, 'his [Richardson's] fame as a classic of England will rest for ever.' 'No work,' he says again, 'had appeared before . . containing so many direct appeals to the passions, stated, too, in a manner so irresistible.' And it was the opinion of Johnson, who admired *Clarissa* more than Richardson's other novels, that 'it was the first book in the world for the knowledge that it displays of the human heart.' In his third and last work, *Sir Charles Grandison*, 1754, intended for the picture of a model fine gentleman, Richardson has failed to enlist the reader's sympathies for his unimpeachable hero, and the prolixity of the style (*Clarissa* was a seven-, and *Grandison* a six-volume novel*) becomes less en-

* For the benefit of impatient moderns, *Clarissa* has been shorn down to three-volume dimensions by Mr. E. S. Dallas, 1868. As one instance of the diffuseness of the orignal, the heroine's Will occupies thirteen closely printed pages! An abridged *Grandison* was edited, in two volumes, by Prof. G. Saintsbury, 1895.

durable. No. 97 of the *Rambler*, and a voluminous correspondence, selected in 1804 by Mrs. Barbauld from the original MSS., constitute the only other literary remains of this writer.

To Richardson we indirectly owe it that the pen of one greater than himself was enlisted in the perfecting of the new form of fiction. Gibbon's prophecy that Fielding's *Tom Jones*—'that exquisite picture of humour and manners'—would outlive the Escorial, was curiously illustrated some years since by a fire in the palace and the almost simultaneous appearance of a fresh edition of the novel. Its author was a scion of the noble house of Denbigh. From the fostering care of a clergyman, whom he is afterwards said to have immortalised as the 'Parson Trulliber' of *Joseph Andrews*, **Henry Fielding** (1707–54) passed early to Eton. Thence, as was then usual with those intended for the Bar, he proceeded to Leyden. But his father's means were not adequate to his support as a law student. In 1727, he returned suddenly to London; and, in all the plenitude of health and high spirits, plunged down the vortex of town dissipations. Being without resources, his alternatives of subsistence were, he has said, to be a hackney writer or a hackney coachman—and he chose the former. His first essays were dramatic, and he began with a play called *Love in several Masques*, 1728, followed, shortly afterwards, by the *Temple Beau*. Both of these were fairly received, and for the next ten years he continued to produce pieces for the theatre with great rapidity, nearly all his plays belonging to this period. In 1735 he married well, and, besides, acquired a small inheritance. Upon this he retired into the country. But his genial, lavish habits soon obliged him to fall back upon London and literature for a livelihood; and while he was thus struggling for existence as a journalist and essayist, Richardson's *Pamela* came out. To the robust palate of Fielding, the sentiments of the sober printer were necessarily somewhat insipid, and it presently occurred to him to compose (1742), in imitation of the manner of the author of *Don Quixote*,* a burlesque pendant to the story of the popular servant girl. He accordingly wrote his first novel, *Joseph Andrews*, supposed 'brother to the illustrious *Pamela*, whose virtue,' says Chapter II., 'is at present so famous,' and he maliciously turned Mr. B——, her master and ultimate husband, into 'Squire Booby.' But, in the evolution of his plan, like many another, his primary purpose became secondary, and *Joseph Andrews* is read

* *v.* the title-page:—*History of the Adventures of Joseph Andrews and his friend Mr. Abraham Adams, written in imitation of the manner of Cervantes.* But Scott thinks the mock-heroic style is derived from the *Roman Comique* of Scarron.

for its own sake, and for its admirable Parson Adams, 'designed,' in his creator's words, 'a character of perfect simplicity;' and, in this respect, decidedly successful. Among Fielding's next works were a *Journey from this World to the next*, and the *Life of Jonathan Wild the Great*, an ironical biography of the notorious thief-taker—both published in 1743. In 1748 he became acting magistrate at Westminster. This office was procured for him by the Hon. (afterwards Lord Lyttelton) to whom he dedicated his next novel—the *History of Tom Jones, a Foundling*, 1749—a perfect contrast by its exuberant animal spirits, and genial, if somewhat over-indulgent, humanity to the comparatively straitlaced moralities of Richardson. It is now pretty well agreed on all sides that the chief character of the book is rather a sorry hero ('sorry scoundrel' is Lady Montagu's term); but 'as a picture of manners,' says Mr. Thackeray (recalling Gibbon's words), 'the novel of *Tom Jones* is indeed exquisite: as a work of construction quite a wonder. The by-play of wisdom; the power of observation; the multiplied felicitous turns and thoughts; the varied characters of the great Comic Epic; keep the reader in a perpetual admiration and curiosity.'* In his next fiction, *Amelia*, 1751, Fielding is alleged—if we may believe his kinswoman above quoted—to have given a true picture of himself and the beautiful and amiable wife he had lost not long previously. Its enthusiastic reception may be inferred from the statement that a second edition was called for on the day of publication; and its chastened merit from the fact that even the surly Richardsonian, Dr. Johnson (from whom we have the preceding statement), was constrained to read it through without stopping. And, although *Tom Jones* is the author's masterpiece, *Amelia* may well be a favourite. What it loses in humour and pictorial vigour, it gains in pathos and morality; and many will be inclined, with the great Dictionary-maker, to rank the long-suffering wife of the not-very-reputable Captain Booth, as 'the most pleasing heroine of all the romances.'† Some philanthropic tracts, and the *Covent Garden Journal*, constitute the remaining literary work of Fielding's life. In 1754, his health being wholly broken up, he started for Lisbon, where he died in the October of that year. A journal of his voyage was published in 1755.

If, for the sake of comparison, Fielding may be said to have followed the manner of Cervantes, his contemporary, **Tobias Smollett**, 1721–71, in the preface to *Roderick Random*, confesses to the

* *English Humourists of the Eighteenth Century*, 1858, 275—*Hogarth, Smollett, and Fielding.*

† Boswell's *Johnson*, by Croker, 1860, iv. 508 (*note*).

imitation of Le Sage. Smollett was of good Scotch extraction. After essaying the medical profession (he sailed as surgeon's mate on the 'Cumberland' in the Carthagena Expedition of 1740–1—a circumstance to which we owe his excellent marine characters), he finally, about 1746, embarked in literature with a couple of satires, *Advice*, 1746, and *Reproof*, 1747. But satire in shilling pamphlets was not likely to make his fortune; and, in 1748, he published, anonymously, the *Adventures of Roderick Random*, a novel to some extent autobiographical, the merit of which was so evident as to warrant its being at once attributed to Fielding. It contains two capital conceptions—the hero's devoted henchman, Strap, and the sea-lieutenant, Tom Bowling, a nautical portrait in a style which, although frequently attempted since, was then comparatively new to fiction. But the difference between the manner of Smollett and the method of the author of *Tom Jones* is easily discernible. In the case of the latter, the plot is conducted to its designed *dénouement* by a gradual march of skilfully-involved incidents;—in that of the former it consists of a succession of brilliant but loosely attached scenes, terminated arbitrarily, after a certain time, by the marriage of the leading personages. 'His (Smollett's) notion of a story was rather that of the traveller than the historian; his chief characters are kept on the move through a succession of places, each full of things to be seen and of odd physiognomies to be quizzed.'* These remarks apply equally to the *Adventures of Peregrine Pickle*, a longer novel, which appeared in 1751. This, which, besides some riotously humorous scenes and incidents, contains the famous amphibious trio of the 'Garrison'—Commodore Trunnion, Lieutenant Hatchway, and Pipes the boatswain,—swelled its sale rather discreditably by embodying in its pages the *Memoirs of a Lady of Quality* (the notorious Lady Vane), an item of scandalous interest with which its well-nigh inexhaustible fertility of circumstance might have dispensed. The chief of Smollett's succeeding works are the *Adventures of Ferdinand Count Fathom*—a clever *chevalier d'industrie*, 1753;—a version of *Don Quixote*, 1755; the *Critical Review*, 1756; *History of England*, 1758; *Adventures of Sir Launcelot Greaves*, 1762; *Travels in France and Italy*, 1766; the *Adventures of an Atom*, 1769; and last but not least, the *Expedition of Humphry Clinker*, 1771, written while its author, worn out by the petty irritations of a militant literary life, which his own sarcastic but sensitive spirit rendered more unbearable, was dying near Leghorn. In this book, published shortly before his death, the characters, after

* *Quarterly Review*, cliii. 96, *Tobias Smollett* [by the late James Hannay].

the fashion of the 'B—r—d Family' in Anstey's *New Bath Guide*, depict themselves in a series of letters; and it is, by many, preferred to Smollett's earlier efforts. 'The novel of *Humphry Clinker*,' says Thackeray, 'is, I do think, the most laughable story that has ever been written since the goodly art of novel-writing began. Winifred Jenkins and Tabitha Bramble must keep Englishmen on the grin for ages yet to come; and in their letters and the story of their loves there is a perpetual fount of sparkling laughter, as inexhaustible as Bladud's well.' * Let us add that, beside the Methodist maid and her spinster mistress, here referred to, this book contains another inimitable character, also praised by Mr. Thackeray, in the person of the doughty and disputatious Scotch lieutenant, Lismahago.

Smollett's well-filled gallery of eccentrics has formed a repertory of models for succeeding novelists. It is frequently asserted, for example, that the nautical occupants of the Garrison, in *Peregrine Pickle*, furnished the hint for the famous Uncle Toby and Corporal Trim of **Laurence Sterne** (1713-68), a clergyman of Irish birth, and, like Fielding, a devoted disciple of Cervantes.† But, beyond this, the whimsical prebendary of York has little in common with his predecessors. 'His humour,' says Professor Masson, 'is something unique in our literature . . There is scarcely anything more intellectually exquisite . . To very fastidious readers much of the humour of Fielding or of Smollett might come at last to seem but buffoonery; but Shakespeare himself, as one fancies, would have read Sterne with admiration and pleasure.'‡ His life had no particular eventfulness, and the list of his works is not large. A number of forgotten sermons, the unfinished *Life and Opinions of Tristram Shandy, Gent.*, 1759-67, and a *Sentimental Journey through France and Italy*, 1768, make up the sum of them. The two last are famous classics, unrivalled in style, originality, whim, and pathos. Sterne disregards his plot even more than the author of *Roderick Random*; but he paints his characters with the greatest minuteness and the most subtle disposition of detail. His works are, however, marred by much thinly-veiled indelicacy. Yet, on this score, Fielding, Smollett, and even the good Richardson himself are far from unexceptionable modern reading, although we

* *English Humourists of the Eighteenth Century*, 1858, 266: *Hogarth, Smollett, and Fielding.*

† 'Trunnion's "garrison" is slavishly copied by Sterne in his Castle of Uncle Toby,' says Chambers (*Life of Smollett*, 1867). But it is affirmed in *Macmillan's Magazine* (July, 1873) that the real original of Captain Shandy was a Hertfordshire worthy, Captain Hinde, who lived in an old-fashioned country house, called Preston Castle.

‡ *British Novelists and their Styles*, 1859, 145-6.

know, from Richardson's correspondence, that, in its day, *Tom Jones* had lady admirers as well as *Clarissa*. *Autres temps, autres mœurs.* Nevertheless, Sterne has been censured more severely than the others because his questionable paragraphs are less honest than theirs, and because, while they were laymen, he was a clergyman and writer of sermons. Coleridge, who defends *Tom Jones* against those who commend *Pamela* and *Clarissa* as 'strictly moral,' does not extend the same indulgence to *Tristram Shandy*.

With the exception of Johnson and Goldsmith, of whom we design to speak presently, the foregoing writers were the most illustrious representatives of that prose fiction in which the eighteenth century finds its most characteristic expression. But, beside these, there were numerous minor writers whose merit has been, to some extent, overshadowed by that of their greater contemporaries, yet whose names at least deserve mention. Such are **Charles Johnstone** (d. 1800), the author, among other romances, of *Chrysal; or, the Adventures of a Guinea*, 1760–5, which owed much of its now-passed-away popularity to its delineations of contemporary characters and vices; **Sarah Fielding** (1710–68), sister of the great novelist, and authoress of *David Simple*, which appeared shortly after *Joseph Andrews* (*see* p. 139, s. 92); **Henry Mackenzie** (1745–1831), a watery kind of Sterne, author of the *Man of Feeling*, 1771, the *Man of the World*, 1773, and *Julia de Roubigné*, 1777; **Fanny Burney**, afterwards Madame d'Arblay (1752–1840), whose novels of *Evelina*, 1778, and *Cecilia*, 1782, belong to this period; **Henry Brooke** (1706–83), author of the *Fool of Quality; or, the History of Henry, Earl of Moreland*, 1766;* **Horace Walpole** (1717–97), author of the *Castle of Otranto*, 1764; his imitator **Clara Reeve** (1725–1803), author of the *Old English Baron*, 1777; and **William Beckford** (1760–1844), author of the *History of the Caliph Vathek*, 1786, an Oriental romance of considerable power.

93. **Goldsmith.**—The vanity, the goodness, the genius and the blunders of the immortal author of the *Vicar of Wakefield* have been rendered so familiar by the excellent biographies of Irving and Forster that there is scarcely need to recall them, and to this day no novel of the preceding writers, except *Robinson Crusoe*, can be said in any way to approach his masterpiece in popularity with modern readers. How **Oliver Goldsmith** (1728–74) was a dull and ugly boy, 'little better than a fool' in the eyes of unprophetic intimates, an idle and truant sizar of Trinity and a B.A. at the

* Republished in 1859, with a preface and life of the author, by Canon Kingsley.

bottom of the list; how he wrote ballads at five shillings a head, and stole, at night, into the streets of Dublin to hear them sung; how he is alleged to have been refused ordination for appearing before the bishop in flaming red small-clothes; how he studied medicine in Edinburgh and Leyden, and human nature during a long vagabondage in Belgium, France, Switzerland, and Italy; how, at last, after being usher, druggist, physician, reader to Richardson, and usher again, he drifted into literary hack-work as the hind of Griffiths the bookseller (and Mrs. Griffiths), where our account of him must begin—have all been written and rewritten in endless memoirs. We may pass over his contributions to *Monthly Reviews*, *Critical Reviews*, *Literary Magazines*, and the like, to note his first book, *An Enquiry into the Present State of Polite Learning*, 1759, which, on the whole, was well received. In the same year he was chief contributor to the *Bee*, the *Busy Body*, and the *Lady's Magazine*, the first two of which soon collapsed. The papers in the *Bee*, however, obtained popularity and a reprint. In 1760 he began, in the *Public Ledger* (on the hint of Montesquieu's *Lettres Persanes*), the series of 'Chinese Letters' afterwards collected as the still classic *Citizen of the World*, 1762. Lives of *Voltaire*, 1761—of *Beau Nash*, 1762, master of the ceremonies at Bath and little king of little people, next came from his pen, now pretty actively employed in miscellaneous work for Newbery, the children's bookseller of St. Paul's Churchyard, and the proprietor of the *Ledger*. By this time he had acquired the friendship of Johnson and Reynolds, and become a member (1764) of the famous 'Literary Club' (*see* p. 148, s. 94). In the same year appeared the *Traveller; or, a Prospect of Society: a Poem. By Oliver Goldsmith, M.B.*—the abbreviation signifying that 'formal authority to slay' which he had somehow picked up in his foreign rambles. He has used the mellowed memories of those rambles in this, his first verse production of any length. Coming upon the world as it did in a time of poetical dearth, dedicated to no great patron, utterly unofficial and unfeigned, this poem was warmly welcomed. Its popularity gave rise to the publication of another and more famous work. In 1766, the success of the *Traveller* turned the attention of the younger Newbery to a prose MS. by the same author, which Johnson had induced him to purchase for 60*l.* some years before; in fact, it had probably been written concurrently with the poem. This was the *Vicar of Wakefield: a Tale; supposed to be written by himself*. Its success, not immediate, but gradual, was nevertheless certain, and before its author died the fifth edition

had been reached. After an ineffectual attempt to practise as a physician—for, in spite of his successes as an author, he was still engaged in solving the problem of obtaining a livelihood, a task rendered more difficult by his constitutional improvidence—he made an experiment in a new direction—that of the Drama, and he brought to his work the freshness and untraditioned felicity which had distinguished the *Traveller*. The *Good-natured Man*, produced by Colman at Covent Garden in 1768, prevailed over all opposition, had a fair run, and brought the author from 300*l*. to 400*l*. But he was still unable to emancipate himself from hack-work, and there is a long list of compilations—*Roman History*, 1769; *Lives of Bolingbroke and Parnell*, 1770; *English History*, 1771; *History of Greece*, 1774; *History of the Earth and of Animated Nature*, 1774; —for his few and sad remaining years. They are brightened, however, by two masterpieces—the exquisite poem of the *Deserted Village*, 1770, and the comedy of *She Stoops to Conquer*, 1773, 'an incomparable farce in five acts,' also brought out by Colman, of which the success was unequivocal. In the following year he died.

Goldsmith's biographers have familiarised us with his curiously complex character. 'He seems,' in Thackeray's words, 'to have been compounded of two natures, one bright, the other blundering.' He 'talked like poor Poll,' as Garrick said, but 'he wrote like an angel.' Few writers have left a wreath so unsullied. Composed in the days of Fielding's 'indulgent and sympathising warmth,'—of Richardson's morbid morality, and Sterne's 'innocent exposures,' his *Vicar* may still be read by the most fastidious. 'There are an hundred faults in this thing,' says he in his Advertisement, but *we* forget or forgive them in the charm of his pathos and his humour. 'We read the *Vicar of Wakefield*,' says Scott, 'in youth and in age. We return to it again and again, and bless the memory of an author who contrives so well to reconcile us to human nature.' As a practical commentary on this of the most distinguished kind, there is the statement of no other than Goethe that, in his eighty-first year, he had read it from beginning to end with renewed delight. The *Traveller* and the *Deserted Village* yet preserve an unfaded freshness, and *She Stoops to Conquer* still rectifies our modern theatrical standard, as, in its own day, it vanquished 'Sentimental Comedy.' 'Whether,' says the next celebrity of whom we have to give an account, 'we take him [Goldsmith] as a poet, as a comic writer, or as a historian ['historical compiler' would be a juster phrase], he stands in the first class. . . He deserved a

place in Westminster Abbey,* and every year he lived he would have deserved it better.'

94. **Johnson.**—It has been said that Goldsmith has had the advantage of admirable biographers. But the great man who loved him with a growling kind of affection, and who has so appreciatively defined his position in literature, had the same advantage, with the additional one, that his biographer was not an admirer born in another century, but a devotee born in his own. If Goldsmith's weaknesses have been brought out in the process of writing his life, his friend's superstition and scrofula, his greediness, his goodness, his conversations, contradictions and opinions have all been imperishably 'printed' by the persistent Scotchman, who was for ever at his heels 'taking notes.' In company with the future actor, Garrick, **Samuel Johnson** (1709–84) had come to London to seek a fortune, nearly twenty years before Goldsmith landed at Dover from his continental vagabondage with a like purpose. He had been at Pembroke College, but left it without taking a degree; he had acted as an usher at Bosworth,—had failed as a schoolmaster at Edial. Literature was not a lucrative employment in 1737, and a London bookseller to whom he applied for work advised him rather to turn porter—a calling for which his huge frame seemed specially to qualify him. His first regular engagement appears to have been with Edward Cave, the publisher, and projector of the *Gentleman's Magazine*, for which he reported the speeches in Parliament under disguised names, and considerably 'edited.' In May 1738, he published *London*, his vigorous imitation of the third satire of Juvenal, and 'it is remarkable,' says his biographer, Boswell, 'that it came out on the same morning as Pope's satire, entitled *1738* [the first part of the *Satires*]: so that England had at once its Juvenal and Horace as poetical monitors.'† His next important work was a life of one of those needy men of letters, with whom misery had made him acquainted, **Richard Savage** (1698–1743), the author of the *Bastard*, a poem, in which he mirrors his own condition as the alleged illegitimate son of Earl Rivers and Lady Macclesfield. 'The little work,' says Macaulay, 'with all its faults, was a masterpiece. No finer specimen of literary biography existed in any language, living or dead; and a discerning critic might have confi-

* A monument was erected to him in Westminster Abbey, 1776. He lies in the burying ground of the Temple Church.

† Boswell, *Life of Johnson*, chap. vi.

dently predicted that the author was destined to be the founder of a new school of English eloquence.' *

Whatever might have been the opinion of the discerning critic, the discerning booksellers appear to have become aware of Johnson's powers; and, in 1747, engaged him upon his *Dictionary of the English Language*, for which he was to receive 1,500 guineas. Accordingly in this year he issued his prospectus, dedicated to the Earl of Chesterfield. Seven years elapsed before he had accomplished this huge monument of drudgery, relieved, in 1749, by a second imitation of Juvenal,—*The Vanity of Human Wishes*. In the same year his tragedy of *Irene*, a play which he brought to London in MS., was produced at Drury Lane by his fellow-townsman, Garrick, now the foremost actor of his day. The piece, despite Garrick's friendly fostering, was ill suited for representation, and met with little success. Another work belonging to this period was the series of essays in the manner of the *Spectator*, entitled the *Rambler*. Although these papers lacked the happy graces of Addison and Steele, and although the style was cumbrous and verbose ('too wordy,' was his own verdict, in later years), they ultimately found numerous admirers, and, in a collected form, were exceedingly popular. The last is dated 1752. In 1758, he commenced another and similar work, the *Idler*, which finished a two years' existence in 1760; and to defray the expenses of his mother's funeral, wrote, in 1759, the little book entitled *Rasselas, Prince of Abyssinia*—an expanded '*Rambler*,' generally regarded as one of his happiest efforts.

In 1762, he obtained a pension of 300*l.* per annum. Henceforth he was freed from necessity; and although he had yet more than twenty years to live, we may rapidly pass over his remaining works. These are a long incubated edition of Shakespeare, 1765, which added nothing to the fame of his abilities and learning; a *Journey to the Hebrides*, 1775, the record of a tour undertaken with Boswell in 1773; and the *Lives of the Poets*, 1779–81, a work which, begun simply as a series of short introductory notices for the booksellers, grew into a gallery of critical portraits. Of these the best are said to be those of Cowley, Milton, Dryden, Pope, Gray, and Savage. The magisterial attitude of the writer, his prejudice against some of his subjects, his downright injustice to others, have been sufficiently commented on. But that these defects have not been able to weaken the vigour and sagacity of many of his judgments may be gathered from the enthusiastic words of a great modern poet. 'Johnson,' says

* Macaulay's *Biographies* for the *Encyclop. Britannica*: *Samuel Johnson*.

Byron, 'strips many a leaf from every laurel. Still Johnson's is the finest critical work extant, and can never be read without instruction and delight.'*

If we set aside the *Dictionary*, the value of which, always diminished by the compiler's ignorance of the Teutonic languages, has now been considerably reduced by the labours of later and more enlightened etymologists, the literary fame of Johnson would appear to rest upon two poems, two collections of essays, and a number of brief critical biographies. One is, at first, puzzled, therefore, now-a-days, to account for his unquestioned literary eminence, and for the familiarity with his character and general appearance displayed by nearly every member of the reading public. This knowledge of, and respect for him are attributable to two causes,—one being the fidelity and accuracy with which his habits and opinions have been portrayed by his biographer **James Boswell** (1740–95); the other his supreme talent for that conversation, which has been so faithfully reported. As a writer, his style, though it found imitators and admirers, was ponderous, artificial, and—to use the qualification of Coleridge—'hyper-Latinistic' to a wearisome degree. But his talk had none or few of these blemishes, while it was as sedulously correct, with 'little more than a fair proportion of words in *osity* and *ation*. All was simplicity, ease, and vigour.' 'The influence exercised by his conversation, directly upon those with whom he lived, and indirectly on the whole literary world, was altogether without a parallel.'†

He had, moreover, a singularly suitable arena for the display of his powers. In 1764, as we have already said (*see* p. 144, s. 93), was formed that famous 'Literary Club,' whose decisions were so potent. Of this he was the acknowledged head; and here, among his 'tributary wits,' he delivered his generally sound, if often dogmatic, decrees. Its most illustrious members have all been made vital to us in the '*Life*' of the indefatigable Boswell. 'There,' says Lord Macaulay, in a vignette-passage, which may appropriately close this account of the 'Great Cham of literature'—as Smollett christened him—'are assembled those heads which live for ever on the canvas of Reynolds. There are the spectacles of Burke and the tall thin form of Langton, the courtly sneer of Beauclerk and the beaming smile of Garrick, Gibbon tapping his snuff-box and Sir Joshua with his trumpet in his ear. In the foreground is that strange figure

* *Letter to Murray on Bowles's Strictures on Pope*, in Moore's *Life of Byron*, 1844, 699.

† Macaulay, *Biographies* for the *Encyclop. Britannica*: *Samuel Johnson*.

which is as familiar to us as the figures of those among whom we have been brought up, the gigantic body, the huge massy face, seamed with the scars of disease, the brown coat, the black worsted stockings, the grey wig with the scorched foretop, the dirty hands, the nails bitten and pared to the quick. We see the eyes and mouth moving with convulsive twitches; we see the heavy form rolling; we hear it puffing; and then comes the "Why, sir!" and the "What then, sir!" and the "No, sir!" and the "You don't see your way through the question, sir!"' *

95. **Burke.**—Among the above-mentioned luminaries of the 'Literary Club' was one who has been described as the 'supreme writer of his century,' and whose powers of conversation were fully equal to those of Johnson himself, although, like Gibbon, he was usually contented to play second to the great table-talker. This was **Edmund Burke** (1729–97). The bulk of the writings of this fervid and illustrious rhetorician belong, however, rather to the succeeding than to the present chapter—his *Reflections on the French Revolution* being published in 1790, his *Appeal from the Old to the New Whigs* in 1791, his *Letter to a Noble Lord* (the Duke of Bedford, who had attacked him for taking a pension), in 1795, and his *Letters on a Regicide Peace*, in 1796. But the *Annual Register* which he suggested to Dodsley in 1758; the clever imitation or parody of Bolingbroke, entitled a *Vindication of Natural Society*, 1756; and the still famous *Essay on the Sublime and Beautiful*, 1757, belong to the days of Johnson and Goldsmith, with whom he was connected by friendship. 'Here lies,' wrote the latter in that genial little fragment of a satire, which has been called by Lord Lytton 'the most consummate, though the briefest, of all his works of character,' †—

> 'Here lies our good Edmund, whose genius was such,
> We scarcely can praise it or blame it too much;
> Who, born for the universe, narrowed his mind,
> And to party gave up what was meant for mankind; . .
> Who, too deep for his hearers, still went on refining,
> And thought of convincing, while they thought of dining;
> Though equal to all things, for all things unfit;
> Too nice for a statesman, too proud for a wit,
> For a patriot too cool, for a drudge disobedient,
> And too fond of the *right* to pursue the *expedient*.'
>
> (*Retaliation*, a Poem, 1774.)

Burke's public life cannot be treated here, but it is to be read in the history of England. To that the reader must turn for his atti-

* Macaulay, *Essays*, 1860, i. 165. *Croker's edition of Boswell's Life of Johnson.*
† *Misc. Prose Works*, 1868, i. 64: *Goldsmith.*

tude during the long struggle with the American Colonies, his impeachment of Warren Hastings, and the kindling eloquence with which from first to last he denounced the French Revolution. His encyclopædic knowledge and his rhetorical supremacy are also historical. 'Burke understands everything,' said 'Single-speech' Hamilton, to whom he was at one time private secretary, 'but gaming and music.' 'He is the only man,' said Johnson, 'whose common conversation corresponds with the fame he has in the world.' 'The name of Burke,' said another contemporary (Lord Thurlow), 'will be remembered with admiration when those of Pitt and Fox will be comparatively forgotten.'

96. **The Historians.**—In an age of which prose composition is held to be the foremost form of literature, it might be anticipated that historians would be active. Accordingly we find that Hume's *History of England*, 1754–61; Robertson's *Charles V.*, 1769; and Gibbon's *Decline and Fall of the Roman Empire*, 1776–88, all belong to this time. **David Hume** (1711–76) comes first of these, his *Treatise on Human Nature* appearing in 1738. His other works are *Essays Moral and Political*, 1741–42; *Enquiry concerning Human Understanding*, 1748; *Enquiry concerning the Principles of Morals*, 1751; and the posthumous *Dialogues on Natural Religion*, 1779. In addition to the history mentioned above, **William Robertson** (1721–93) wrote a *History of Scotland*, 1759; a *History of America*, 1777; and a *Disquisition on Ancient India*, 1791; and **Edward Gibbon** (1737–94), besides his *magnum opus*, is the author of a short *Essai sur l'Étude de la Littérature*, published in 1761. The style of Hume, both in his philosophic essays and history, is brilliant and perspicuous, and by incorporating chapters on the people with his work, he added a new feature to historical writing. Robertson's style lacks what Gibbon has called the 'careless inimitable graces of his predecessor, and his writing, though correct, is colourless and unidiomatic. The style of Gibbon himself, on the other hand, is proverbial for its ornate splendour and sumptuous, albeit somewhat overpowering, Orientalism.

97. **Wilkes, 'Junius.'**—Political writing during this period was made notorious by two authors, **John Wilkes** (1727–97) and the celebrated **'Junius;'**—the former of whom, however, is scarcely to be named with the latter. Wilkes attacked the Government in the *North Briton*, a weekly newspaper which came out from June 1762, to April 1763, when the appearance of its famous 'No. 45' caused the authorities to take decisive steps for its suppression. Wilkes was arrested; but, being member for Buckinghamshire, his

arrest was pronounced illegal. He was expelled from Parliament, re-elected, and his re-election reversed. For a time he became a popular idol, but ultimately sank into insignificance. As the result of a quarrel with Hogarth, not very creditable to either party, his by no means prepossessing features have been perpetuated in a print, well known to all collectors of that artist's works. Five years after the cessation of the *North Briton*, there appeared in the *Public Advertiser*, from January 21, 1769, to January 21, 1772, a series of letters criticising and attacking the Duke of Grafton and other leaders of public affairs, in a style which, for its merciless invective and biting sarcasm, has long been regarded as a model for party writing. The authorship of these letters, much debated, is still *sub judice*. A variety of claimants have been set up during the intervening century, but of none can it be unanswerably affirmed that he composed them. The bulk of the evidence tends to indicate **Sir Philip Francis** (1740–1818), Clerk in the War Office, 1762–72, and member of the Supreme Council of Bengal in 1773, as the probable author. A recent scientific comparison of the Junian MSS. with some of the letters of Francis still extant, goes far to show that they were the work of one person. But it nevertheless remains open to the opponents of the so-called 'Franciscan' theory to contend that Francis was only the scribe and not the author of these mysterious epistles.*

98. **Adam Smith, Blackstone.**—Two writers of this period deserve a longer notice than our space will admit. One is **Adam Smith** (1723–90), successively Professor of Logic and Moral Philosophy in the University of Glasgow and 'founder of the science of political economy;' the other **Sir William Blackstone** (1723–80), the elucidator of

> 'That codeless myriad of precedent,
> That wilderness of single instances,—'

English law. His *Commentaries on the Laws of England* were published in 1765–68; Smith's *Theory of Moral Sentiments* in 1759, and his *Enquiry into the Nature and Causes of the Wealth of Nations* in 1776. Both authors wrote other books; but those cited are their masterpieces, and, progress in law and political economy notwithstanding, neither of these great works can safely be neglected by modern students. For the principal works of Reid, Priestley, Tucker, and some other philosophic writers of this era, the reader is referred to our Dictionary Appendix (E).

* *The Handwriting of Junius Professionally Investigated. By Mr. Ch. Chabot, Expert. With Preface and Collateral Evidence. By the Hon. E. Twisleton*, 1871. Mr. W. F. Rae's five articles in the *Athenæum*, 1888–90, should be consulted.

99. **The Theologians.**—From the many theologians of this epoch three names must be selected, viz., those of Atterbury, Butler and Warburton. The first, **Francis Atterbury** (1662–1732), Bishop of Rochester, was a brilliant and active controversialist (indeed he, too, was engaged on Boyle's side in that famous battle about the *Letters of Phalaris—see* p. 99, s. 69), and a kind and amiable man. The second **Joseph Butler** (1692–1752), Bishop of Bristol and Dean of St. Paul's, was author of the *Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature*, 1736, a work which Lord Brougham has styled 'the most argumentative and philosophical defence of Christianity ever submitted to the world,' and of which the excellent matter has overcome the abstruseness of the manner. **William Warburton,** the last (1698–1779), was Bishop of Gloucester, and author of the *Divine Legation of Moses*, 1738. But a more signal work (in the opinion of many) is his adroit apology for the *Essay on Man* (*see* p. 120, s. 79), against the charges of Deism advanced by M. Crousaz in his *Examen de l'Essai de M. Pope*, 1737. For the Hoadleys and Lowths, Watts and Doddridges, Wesleys, Whitefields, and other theologians of this chapter, the reader is referred to our Dictionary Appendix.

100. **The Dramatic Writers.**—The list of dramatic writers of eminence during this period is not a long one. Authors there were in abundance, but masterpieces are few. Vanbrugh and Farquhar belong to the early part of the century by several works already enumerated (*see* p. 111, s. 77). The comedies of Goldsmith, still popular as ever, have also been mentioned (*see* p. 145, s. 93). Besides the unacted tragedy of the *Regicide*, 1749, Smollett wrote a play called the *Reprisal, or the Tars of Old England*, 1757,—of average excellence; and, of the many works of Fielding, but few deserve remembrance. Walpole, too, comes among the playwrights by the *Mysterious Mother*; which, however, was never acted. The chief tragic writers were—**Nicholas Rowe** (1673–1718), author of *Jane Shore*, 1714, the *Fair Penitent*, 1703, and other plays; and **John Home** (1724–1808), author of *Douglas*, 1757. Home wrote five other tragedies of indifferent merit. **Colley Cibber** (1671–1757), **David Garrick** (1716–79), **Charles Macklin** (1690–1797), **Arthur Murphy** (1730–1805), **Richard Cumberland** (1732–1811), and **George Colman,** the Elder (1733–94), also produced anumber of comedies and farces. But the plays of **Samuel Foote** (1720–77) and **Richard Brinsley Sheridan** (1751–1816) deserve more than a passing mention. The comedies of the *Minor*,

1760; the *Lyar*, 1761; and the *Mayor of Garrett*, 1763, are the best of the twenty-four pieces of the former.* Sheridan's principal plays, all written before the date fixed for the conclusion of this chapter, were produced in the following order: the *Rivals*, *St. Patrick's Day*, and the *Duenna*, 1755; *A Trip to Scarborough* (altered from Vanbrugh's *Relapse*), and the *School for Scandal*, 1777; and the *Critic*, 1779. The remainder of the writer's life belongs to political history. That he has laid previous authors—Fielding and Smollett for instance—under contribution for some of his characters has not been held to detract from the merit of his dramatic productions, of which the only fault is uniformity of brilliancy. 'There are no delicate touches, no hues imperceptibly fading into each other: the whole is lighted up with an universal glare. . . Every fop, every boor, every valet, is a man of wit. The very butts and dupes, Tattle, Witwould, Puff, Acres, outshine the whole Hotel of Rambouillet.' †

* For a valuable essay on Foote, *v.* Forster's *Biographical Essays*, 1860.
† Macaulay's *Essays*, 1860, i. 40 : *Machiavelli.*

## CHAPTER VII.

### THE AGE OF WORDSWORTH, BYRON, AND SCOTT.

1785—1835.

101. SUMMARY OF THE PERIOD.—102. THE POETS: COWPER.—103. CRABBE.—104. DARWIN.—105. THE DELLA-CRUSCANS.—106. BURNS.—107. ROGERS, BOWLES.—108. WORDSWORTH.—109. SOUTHEY.—110. COLERIDGE.—111. LAMB.—112. CAMPBELL.—113. HOGG, BLOOMFIELD.—114. MOORE.—115. BYRON.—116. SHELLEY.—117. KEATS.—118. LEIGH HUNT, LANDOR.—119. OTHER POETS.—120. THE NOVELISTS: MRS. RADCLIFFE.—121. LEWIS, GODWIN.—122. MISS EDGEWORTH, MISS AUSTEN.—123. SCOTT.—124. OTHER NOVELISTS.—125. THE PHILOSOPHERS.—126. THE HISTORIANS.—127. THE THEOLOGIANS.—128. HAZLITT, COBBETT.—129. THE 'QUARTERLIES.'—130. THE DRAMATIC WRITERS.

101. **Summary of the Period.**—Within a short space of time from the date at which the foregoing chapter concluded, the destruction of the Bastille announced the upheaval of that great democratic volcano, whereof the premonitory rumblings and hoarse underground agitations had long been threatening on the Continent. That a social disturbance so widespread in its extent, however apparently confined and local in its issue, should be without its effect upon the minds and opinions of surrounding nations, is not to be expected; and it is accordingly to the increased mental activity brought about by the first French Revolution, and the simultaneous appearance in Germany of the transcendental philosophy, that we must look for two powerful influences over forthcoming English literature.

Yet to attribute the magnificent second-growth of English Poets belonging to the end of the eighteenth century and the first thirty years of the nineteenth, entirely to these two causes, as some have done, would be probably to unduly ignore other influences, not less potent, if more obscure. Thus much may be conceded—that the marked manifestation of poetical genius in the one case was deeply affected by the surging aspirations and enthusiasms set free by the great social outbreak in the other; and to this extent, if only to this

extent, there is a connection between them. Nevertheless, it must be remembered that new impulses had long been discernible in English poetry, against which the prestige of the old leaders had been powerless. Pope, and Johnson after him, had not been able wholly to detain the new thoughts in the orthodox channels, even when opposed by dissenters not more formidable than Thomson and Percy; and Pope and Johnson were now dead. If, among the later school of the next age, there were those who, like Byron, clung to their precepts, they deviated from them in their practice, like the rest of their contemporaries. The departure from the old traditions traceable in Gray and Collins, in Goldsmith and Beattie, was continued during the last years of the eighteenth century by Cowper and Burns. Following the recluse of Olney and the Ayrshire ploughman, come with the new century, Wordsworth, Coleridge and Southey,—Scott and Campbell,—Moore, Byron, Shelley, Keats, to say nothing of a crowd of minor poets,—who 'carried to further perfection the later tendencies of the century preceding, in simplicity of narrative, reverence for human Passion and Character in every sphere, and impassioned love of Nature.' The quotation may be still further extended, so apt is its conciseness: 'Whilst maintaining, on the whole, the advances in art made since the Restoration, they renewed the half-forgotten melody and depth of tone which marked the best Elizabethan writers,' and, 'lastly, to what was thus inherited they added a richness in language and a variety in metre, a force and fire in narrative, a tenderness and bloom in feeling, an insight into the finer passages of the Soul, and the inner meanings of the landscape, a larger and wiser Humanity,—hitherto hardly attained, and perhaps unattainable even by predecessors of not inferior individual genius.'*

In prose, too, a distinct revival is to be traced from the beginning of this period, although it was not until 1814 that the supreme tale-teller of the nineteenth century—the 'Wizard of the North'—turned from his poetical successes to earn new laurels in romance. But before Scott came Mrs. Radcliffe's supernatural fictions and Godwin's social studies, Miss Edgeworth's and Miss Austen's novels of manners,—and with him and after him the throng of Galts and Hooks, of Marryats and Jameses, of Carletons and Wilsons. This is the age, besides, of Hallam and the elder Mill in History,—of Chalmers and Hall in Theology,—of Cobbett, of Bentham,—of Jeffrey, Brougham, Sydney Smith, and the cluster of writers whose

* *The Golden Treasury of Songs and Lyrics.* Ed. by F. T. Palgrave, 1861, 320; *v.* also *Descriptive Poetry in England from Anne to Victoria, Fort. Rev.*, June, 1866.

brilliant abilities found their utterance in the newly-established critical organs,—the *Edinburgh* and the *Quarterly* Reviews.

102. **The Poets: Cowper.**—Fifteen years only of the long life of **William Cowper** (1731–1800) belong to this period (1785–1835). But his first important volume of poems (if, for the moment, we set aside the earlier *Olney Hymns*) did not appear, and then but inconspicuously, until 1782, two years before Johnson's death, and it is to the last decade and a half of the eighteenth century that his literary influence and his masterpiece especially belong. For this reason, and also from the fact that he saliently marks the progress of the school which found its completest expression in the verse of Wordsworth, we place him in the forefront of the present chapter. Cowper was born at Great Berkhamstead, in Hertfordshire, of good family. His mother, upon whose portrait he wrote, in later years, some of his most beautiful lines, died when he was six years of age. A timid and sickly boy, he was sent early to a provincial school, and afterwards to Westminster. The tyrannical treatment to which he was subjected at the first of these places served further to aggravate his morbid sensibility. At Westminster he had for schoolfellows Churchill (*see* p. 124, s. 83), Lloyd, Cumberland (*see* p. 152, s. 100), and Colman (*see* p. 152, s. 100). The usher of his form was the gifted Vincent Bourne. In 1748 he left Westminster, entered the Middle Temple, and, in 1752, went into residence. He had already begun to be afflicted by appalling fits of depression, and already, as may be gathered from his *Epistle to Robert Lloyd, Esq.*, had turned to verse for relief from the

> '— fierce banditti
> (Sworn foes to every-thing that's witty),
> That, with a black infernal train,
> Make cruel inroads in my brain.'

In 1756 his father died. The poet's means were small; and when, in 1763, it became in the power of a relative to offer him the appointment of Clerk of the Journals of the House of Lords, an easy competence appeared within his reach. But, at this time, his diseased fancies had increased to so great an extent, that, under nervous anticipation of the preliminary examination, he became insane, and was placed under control at St. Albans. Upon his recovery he went to live at Huntingdon. Here, after some time, he made the acquaintance of the Rev. Morley Unwin, into whose house he was received in 1765. At Mr. Unwin's death, in 1767, Cowper still continued to reside with the widow at Olney (to which place she

then removed) and afterwards at Weston, and this long companionship, which, at one period, bade fair to ripen into a closer tie, was only broken by her death in 1796, four years before the poet's own. In 1773 the terrible visitation of insanity, which, in his case, took the form of religious despondency, again overtook him. From this he can never be said to have wholly recovered, although at certain periods his malady assumed less painful features. 'In God's mysterious providence,' says a recent writer, who has some claim to speak authoritatively, 'for twenty-seven long years, with scarcely one cheering beam of hope, he regarded himself as doomed by an inscrutable decree of heaven to lasting perdition.'* No man, however, found kinder comforters, or more devoted friendship. The Unwins, mother and son, his cousin Lady Hesketh, Lady Austen, the Rev. William Bull of Newport Pagnell, and the celebrated John Newton of Olney, vied with each other in endeavouring to alleviate his mental distresses.

Apart from his one delusion his understanding remained unclouded. His garden and his numerous pets—notably the three hares, of which he has left an account in the *Gentleman's Magazine* for June, 1784,—served partially to divert his thoughts. But it was in correspondence (his letters are some of the best in the language), and in literary occupation generally that he found the most complete relief. As early as 1771 Newton had engaged him in the composition of the well-known *Olney Hymns*, not published, however, until 1779. In 1780 Mrs. Unwin invited him to write a moral satire upon a given theme, and he accordingly produced, in rapid succession, the poems entitled the *Progress of Error*, *Truth*, *Table-Talk*, and *Expostulation*. At the desire of the publisher, *Hope*, *Charity*, *Conversation* and *Retirement* were afterwards composed and added to increase the volume, which appeared in 1782. If we except the approbation of Franklin, no great success attended it,—indeed the didactic titles were not calculated to attract the ordinary reader In the following year, he began, at Lady Austen's suggestion, a poem upon the subject of *The Sofa*. *Fit surculus arbor*, says his motto This, growing under his pen, gradually branched into the series of six books entitled generally *The Task*, which, with an *Epistle to Joseph Hill*, the poem entitled *Tirocinium, or a Review of Schools*, and *The Diverting History of John Gilpin* (a ballad which had appeared some time before in the *Public Advertiser*), was published

* Rev. Josiah Bull, M.A. (grandson of the poet's friend, the Rev. William Bull of Newport Pagnell), in the *Sunday at Home* for June 1866, where will be found four articles on the *Early years of the Poet Cowper at Olney*.

in 1785. The second effort met with a better reception than its forerunner; and, public curiosity once awakened, caused readers to revert to the earlier volume. Cowper's only other important work was a blank-verse translation of the *Iliad* and *Odyssey*, 1791. It has the reputation of greater fidelity to the original than that of Pope; but is heavy and laboured in style. He also translated the Latin and Italian poems of Milton, his master and model, some of the Latin poems of **Vincent Bourne** (1695–1747), and a selection of the poems of the French mystic, and friend of Fénelon, Madame de la Motte Guyon (1648–1717). But no original production of any length followed his second volume. His friends attempted to allure him by such themes as the *Four Ages of Man's Life*, and that 'mid-sea that moans with memories'—*The Mediterranean*, but without success. One poem, *Yardley Oak*, a subject which seemed to offer the requisite attraction to his muse, was indeed commenced, but it remains a fragment.

To Cowper's admiration for Milton we owe the masterly measure of *The Task*, and also the chief defect of his *Homer*, which is rendered *Miltonicé*. How thoroughly the style of *Paradise Lost* had saturated his own may be gathered from the following description of the Russian Ice Palace:

> 'Silently as a dream the fabric rose;
> No sound of hammer or of saw was there.
> Ice upon ice, the well-adjusted parts
> Were soon conjoined, nor other cement asked
> Than water interfused to make them one.
> Lamps gracefully disposed, and of all hues,
> Illumined every side; a watery light
> Gleamed through the clear transparency, that seemed
> Another moon new risen, or meteor fallen
> From heaven to earth, of lambent flame serene.
> So stood the brittle prodigy; though smooth
> And slippery the materials, yet frostbound
> Firm as a rock. Nor wanted aught within,
> That royal residence might well befit,
> For grandeur or for use. Long wavy wreaths
> Of flowers, that feared no enemy but warmth,
> Blushed on the panels. Mirror needed none
> Where all was vitreous; but in order due
> Convivial table and commodious seat
> (What seemed at least commodious seat) were there,
> Sofa and couch and high-built throne august.'

*The Task*, from which the foregoing extract is taken, is nevertheless Cowper's greatest work, and its appearance marks an epoch in modern English literature. It came at a time when the public taste

was ripe for a reaction from the old models, and it suited and directed the public taste. Its disregard of conventional poetic diction, and its consequent gain of a vocabulary of wider range and copiousness, its loving descriptions of nature and domesticity, its genuine emotions and noble indignations, were wholly new to the somewhat unpoetic age which still continued (in the main) to construct its metrical productions upon the traditions of Pope's manner, but without his skill and talent. 'The best didactic poems, when compared with *The Task*, are like formal gardens in comparison with woodland scenery.'*

103. **Crabbe.**—The *Olney Hymns* were published, as we have said, in 1779,—when Newton was transferred from Olney to London. But, if the *Progress of Error, etc.*, be regarded as Cowper's first important contribution to our poetical literature, then by his *Candidate*, 1780, and *Library*, 1781, **George Crabbe** (1754–1832) precedes him in point of time. Crabbe was the son of a salt-collector at Aldborough, in Suffolk. He commenced life as a medical practitioner; but ultimately came to London, in 1780 (he was an eye-witness of the famous 'Gordon Riots' of that year), with a view to obtain a livelihood by literature. His first poem, named above, was unremunerative from the failure of the publisher; and after various fruitless attempts to procure employment, he was only rescued from destitution by a well-timed and manly appeal to Edmund Burke (*see* p. 149, s. 95). Burke helped him, and furthered the production of *The Library*, and a third poem, *The Village*, 1783. By the aid of Burke and Lord Chancellor Thurlow, the salt-collector's son entered the church, and passed successively from the curacy of Stathern to other livings, until he finally settled at Trowbridge, where, after a nineteen years' residence, he died. In 1785 he published *The Newspaper*; and then—with a long interval—*The Parish Register*, 1807; *The Borough*, 1810; *Tales* (in verse) 1812; and *Tales of the Hall*, 1819. Crabbe's poetry is chiefly narrative and descriptive, generally in the heroic measure of Pope—indeed he has been styled by one of his clever parodists of the *Rejected Addresses*—'Pope in worsted stockings.' Nature and human nature, drawn vigorously and minutely—not omitting the warts and wrinkles—constitute his models. In pictures of rural life, unsentimentalised and with the gilt off,—in sombre interiors, mental and natural,—Crabbe excels. The uncompromising veracity of the painter, and his preference for strongly-shadowed subjects, lend a depressing effect to many of his delineations. But he deserves

* Southey, *Life of Cowper*.

to the full the praise of Byron (who ranked him next to Coleridge) as

'— Nature's sternest painter, yet the best,'

a line from the *English Bards and Scotch Reviewers* which the poet's descendants have worked into his epitaph.

104. **Darwin.**—The *Botanic Garden* of **Erasmus Darwin** (1731–1802) has for its theme the Linnæan system of Botany. The second part, the *Loves of the Plants*, appeared first, in 1789, and the first part, the *Economy of Vegetation*, followed in 1792. Darwin also wrote *Zoonomia; or, the Laws of Organic Life*, 1794–6; and the *Temple of Nature; or the Origin of Society*, published posthumously in 1803. The metaphysical pomp and florid tinsel of the doctor's style, which nevertheless found favour in their day, would now scarcely command a reader, although many striking passages are scattered through his ornate and elaborate couplets. Coleridge has forcibly compared his work to that 'Russian palace of ice, glittering, cold, and transitory,'* Cowper's description of which we have already quoted. The *Loves of the Plants* has been admirably parodied in the *Loves of the Triangles*; and it is the Lichfield doctor's misfortune that the witty squib of Canning and Frere is perhaps better known than its once popular model.

105. **The Della-Cruscans.**—After Darwin, a paragraph may fitly be opened for the little knot of writers, who now—to speak paradoxically—survive chiefly by their demolition, at the hands of Gifford, in the *Baviad*, 1794, and the *Mæviad*, 1795. Some ten years previous to the last-named date, certain scribbling English residents in Florence had formed themselves into a Mutual Admiration Society; and, growing elated with each other's praises, first published a miscellany in Italy, and afterwards began to export their productions for home consumption. In the columns of the *World* and the *Oracle*, their sonnets, odes, and elegies were heralded by the editors with magniloquent prefaces, and their affected obscurities speedily found admirers and imitators. The leading writer in the *Florentine Miscellany* was one **Robert Merry** (1755–1798), who was a member of an Italian Academy *Della Crusca* (of the Sieve) for the purification of language and style. Adopting this as his pseudonym, it speedily became the generic term for the washy wordy sentimentality, which, for a while, in the hands of 'Laura Marias' and 'Anna Matildas,'—of 'Orlandos' and 'Edwins,' grew to be the popular fashion of poetry, to the effacement of Pope and Milton. 'From one end of the kingdom to the other, all was

* *Biographia Literaria*, i. 9 (Bohn's edition, 1870).

nonsense and Della Crusca.' To **William Gifford** (1756–1826), afterwards editor of the *Quarterly*, belongs the credit of having given a death-blow to this contemptible style, in the two satires mentioned above. After their appearance, the Della Cruscans subsided into their normal obscurity, and no service would be rendered now by recalling from Gifford's justificatory notes * the names of these once famous mediocrities. For a fair idea of their manner, the reader is referred to an excellent parody in the *Rejected Addresses* of a performance by Mrs. Cowley, who, under the signature of 'Anna Matilda,' was one of the most illustrious of the coterie. In default of this, the following *bonâ-fide* Della-Cruscan verses will perhaps suffice. The admiring italics are Gifford's:—

'*Gently* o'er the rising *billows*
*Softly* steals the bird of night,
*Rustling* thro' the *bending willows*;
*Fluttering* pinions *mark* her flight.

'Whither now in *silence bending*,
Ruthless winds *deny thee rest*;
Chilling *night-dews* fast descending
*Glisten* on thy downy breast.'

These stanzas, we are further informed, are part of a ballad described by a contemporary critic as a 'very mellifluous one; easy, artless, and unaffected.'

106. **Burns.**—A year after the publication of *The Task*, a Kilmarnock printer put forth a volume by an Ayrshire peasant, who, treading in the footsteps of Ramsay and Ferguson (*see* p. 126, s. 85), was, north of the Tweed, to carry poetry into the line of nature even more signally and splendidly than the recluse of Olney. So little had life prospered with **Robert Burns** (1759–96), *ci-devant* farm-labourer, land-surveyor, and flax-dresser, that, having realised a modest 20*l.* by the sale of the poems in question, he was upon the point of starting for Jamaica in the first vessel that sailed from the Clyde. 'I had been,' he says, 'for some days skulking from covert to covert, under all the terrors of a jail; as some ill-advised people had uncoupled the merciless pack of the law at my heels. I had taken the last farewell of my few friends; my chest was on the road to Greenock; I had composed the last song I should ever measure in Caledonia—*The gloomy night is gathering fast*—when a letter from Dr. Blacklock [the blind poet] to a friend of mine overthrew all my schemes, by opening new prospects to my poetic

* In 1800 Gifford's satires reached a sixth edition, which has been here consulted.

ambition. The doctor belonged to a set of critics for whose applause I had not dared to hope. His opinion, that I would meet with encouragement in Edinburgh for a second edition, fired me so much that away I posted for that city, without a single acquaintance, or a single letter of introduction.'*

But at Edinburgh, upon the strength of his volume, he was received with the greatest enthusiasm. He is in a fair way of becoming 'the tenth worthy, and the eighth wise man of the world,' he writes. Erskine, Lord Glencairn, Henry Mackenzie—then editor of *The Lounger*, in which he wrote a critique on the poems—Lord Monboddo, Dugald Stewart, Blair, Robertson,—to say nothing of mere fashionables,—all fêted and made much of him; and a second edition of his poems was published (April 1787), bringing him some further and more substantial profit. These, however, were the poet's 'halcyon days,' and he estimated them rightly when later he wrote to Dr. Moore his fear that the intimacies and friendships he had formed were 'all of too tender a construction to bear carriage a hundred and fifty miles.'† 'I must return,' he says again to the Earl of Buchan, 'to my humble station, and woo my rustic muse in my wonted way at the plough-tail.' In 1788 he took a farm at Ellisland, near Dumfries, and applied himself to agricultural pursuits, and the duties connected with a small appointment in the Excise, obtained in 1789, and worth about 50*l.* per annum. Upon this pittance, subsequently increased to 70*l.*, he continued to live after his farm failed. A third volume of his poems, with additions (one being the inimitable *Tam O'Shanter*), which appeared at Dumfries in 1793, brought him additional gain. He had, however, by this time contracted habits of intemperance, which the brilliancy of his social talents, and the opportunities of a hard-drinking age, unhappily served to confirm. Debt and difficulties aggravated the inroads which habitual conviviality made upon his constitution, and he died at the early age of thirty-seven. After his death a fourth edition of his works was published.

In his last days he had said to his wife—'Don't be afraid: I'll be more respected a hundred years after I am dead, than I am at present,'—a *Non omnis moriar* which must assuredly be as valid as that of Horace. Such a singing faculty—such a sweep of pathos and passion—so genuine a power of humour and satire will not soon appear again. Alas that he, too, must be added to the short-cut lives—the 'inheritors of unfulfilled renown,' the Byrons, the Shelleys,

* Autobiographical Letter to Dr. Moore, August 2, 1787.
† April 28, 1787.

and the Keatses, of whom we can but conjecture sadly what marvel of perfected production is lost to us by their too early death! 'All that remains of Burns, the Writings he has left, seem to us . . no more than a poor mutilated fraction of what was in him; brief, broken glimpses of a genius that could never show itself complete; that wanted all things for completeness: culture, leisure, true effort, nay even length of life. His poems are, with scarcely any exception, mere occasional effusions; poured forth with little premeditation; expressing, by such means as offered, the passion, opinion, or humour of the hour.'* Nevertheless, let us be thankful for *Tam O'Shanter*, the *Jolly Beggars*, the *Address to the Deil*, and *Death and Doctor Hornbook*; for the *Cotter's Saturday Night*, the lines *To Mary in Heaven*, and the numberless songs and lyrics, which, whenever love speaks Scotch (if philologists will still permit the term), must always be its language. What, for example, can exceed the tender simplicity of the following well-known lines?—

'O, my luve's like a red, red rose,
That's newly sprung in June:
O, my luve's like the melodie
That's sweetly play'd in tune.

As fair art thou, my bonie lass,
So deep in luve am I:
And I will luve thee still, my dear,
Till a' the seas gang dry.

'Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun:
I will luve thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve,
And fare thee weel awhile!
And I will come again, my luve,
Tho' it were ten thousand mile.'

107. **Rogers, Bowles.**—In 1786, the same year in which Burns published his first volume, appeared an *Ode to Superstition, with some other Poems*, by **Samuel Rogers** (1763–1855) an opulent London banker. Beyond this coincident entry upon literature, Rogers has little claim to be named with the great poet of Scotland. The *Pleasures of Memory*, 1792 (his best work); *Human Life*, 1819; *Italy*, 1822–28—to name some of his principal productions—all bear the impress of a refined and cultivated mind, and are finished with fastidious taste. According to Lady Blessington, Byron said not inappropriately of the writer that if he had not fixed himself in the higher fields of Parnassus, he had at least cultivated a very pretty pleasure-garden at its base. Rogers issued editions of his poems, with illustrations by Flaxman, Stothard, and Turner, which are now much sought after. He was, in fact, a most enlightened connoisseur and patron of art and letters; and as a generous friend to needy talent will long be remembered.

* Carlyle, *Essays*, i., 334: *Burns*.

The enthusiastic manner in which Coleridge, in the first chapter of the *Biographia Literaria*, has spoken of the influence upon his mind of the Rev. **William Lisle Bowles** (1762–1850), and the controversy of that writer with Byron and others respecting the merits of Pope (whose works Bowles edited in 1806), have perhaps served to preserve his name more enduringly than his poems would have done. Yet 'his poetic sensibility was exquisite,' says Mr. Elwin, 'and he was well read, shrewd, and candid.' His first collection of *Sonnets* appeared in 1789; and he continued to produce both prose and verse until late in his life. Southey speaks of his 'sweet and unsophisticated style' as one upon which he had early endeavoured to form his own.

108. **Wordsworth.**—The revolt from the Popesque traditions of poetry, already clearly distinguishable in the works of Thomson, Gray, Collins, Goldsmith, and others, but active under Cowper and Burns, was carried further forward by Wordsworth, whom, from his accidental residence in the same district as Coleridge and Southey, not to mention some less important writers, it was the fashion of the critics of the first half of the present century to regard as the leader of the so-called 'Lake School.' That any such school really existed, has been distinctly denied by one of the most eminent of the poets concerned, viz., Coleridge; but that they were '*dissenters* from the [then] established systems in poetry and criticism' may be affirmed without fear of contradiction. The circumstances of their lives, however, and their influence upon each other, make it convenient to treat them in immediate succession. **William Wordsworth** (1770–1850), the eldest, was born at Cockermouth, in Cumberland, and educated at a small school at Hawkshead in Lancashire. His education left him free to read what books he liked, and to cultivate an early developed love of nature. From Hawkshead he went to St. John's College, Cambridge, 1787. Here he took a B.A. degree; but he appears to have devoted himself to the study of Italian and the Latin and English poets rather than to the mathematics which were the speciality of his college. If the University did little for him, however, his vacations, to follow Mr. Brimley, served to preserve his native poetic spirit. He now began to 'take that interest in observing the passions, characters, and actions of the men and women around him, which, supplying him with the incidents, the feelings, and, to some extent, with the very language of his most original minor poems, finally enabled him to rear the noblest edifice of modern song, where, uniting in himself the philosophical breadth of Coleridge with the minute touches and more than the homely pathos

of Crabbe, he forms into one organic whole the profoundest speculations on society with the simplest annals of the poor.'* In 1790 he made a tour on the Continent, then excited with the brilliant promises and prospects of the French Revolution. Now were written the *Descriptive Sketches, taken during a pedestrian Tour among the Alps*, which, with an earlier poem, *The Evening Walk*, appeared in 1793. At this period he was without means, and equally opposed to the Law and the Church as professions. While casting about for employment, a young friend, Raisley Calvert, left him a legacy of 900*l*. Upon this seasonable bequest he retired with his sister to Racedown Lodge, near Crewkerne, in Dorsetshire; and we have it upon his own authority that, with some small poetical gains, his simple tastes enabled him to make this modest sum sufficient for the next seven years of his life. His first work had attracted the attention of Coleridge; and, chiefly to enjoy his society, Wordsworth and his sister removed to Alfoxden in Somerset. This is the epoch of the production of the *Lyrical Ballads*, which joint collection by Coleridge and his friend, appeared in 1798, at Bristol. The famous preface that originated the still-echoing, if not enduring, controversy as to poetic composition, did not appear until the second edition was published in 1800. Stated generally, the views advocated by Wordsworth consisted in a disregard of the conventional diction which had come to be the indispensable attire or uniform of poetry, and the substitution of a simpler and more natural phraseology. 'My main endeavour as to style,' he somewhere says, 'has been that my poems should be written in pure intelligible English.' The opponents of this reform alleged that its adherents degenerated into babyism and trivialities. In short, the theory, though now essentially admitted, is held to have been greatly overstated, and Wordsworth's very poems, by the superiority of those in which he has deviated farthest from his own principles, have been adduced in refutation of his contention.

With the proceeds of the *Lyrical Ballads*, the Wordsworths and Coleridge started for Germany. In 1800 Wordsworth removed to Grasmere; and in 1802 married his cousin, Mary Hutchinson. In the same year his income was increased by 1,000*l*. recovered from his father's estate; later, in 1813, he was made Stamp Distributor for Westmoreland, an office which became more lucrative as years progressed. Finally, he received a pension from the Civil List, and was made Poet-Laureate in 1843. The competence thus secured to him enabled him to obey the dictates of his genius under particularly

* Brimley's *Essays*, 1860, 132: *Wordsworth's Poems*.

favourable circumstances; and, until the end of the long life, passed (frequent tours excepted) in the beautiful Lake district, poetry was his main pursuit and pleasure. It may here be added that, in 1813, he settled at Rydal Mount, where he lived for the last thirty-seven years of his life.

We may briefly enumerate the chief of Wordsworth's works after the *Lyrical Ballads*. In 1807 appeared the two volumes of *Miscellaneous Poems*, which were attacked so fiercely by Jeffrey. To this succeeded, in 1809, a prose pamphlet against the 'Convention of Cintra,' the *Excursion*, 1814, which Jeffrey greeted with the well-known critique, beginning, 'This will never do,' and afterwards boasted he had crushed; the narrative poem of the *White Doe of Rylstone*, 1815; *Peter Bell* and the *Waggoner*, 1819; the collection of Sonnets entitled the *River Duddon*, 1820; *Ecclesiastical Sonnets*, 1822; *Yarrow Re-visited*, &c., 1835. In 1842 he issued a classified collection of his works; and, in 1850, after his death, a long poem entitled the *Prelude; or, Growth of a Poet's Mind, an Autobiographical Poem*, which had been commenced as far back as 1799 and completed in 1805, was first published.

It was long before these works obtained their present popularity. But, firm in his conviction (we use his own words to a correspondent) that 'his inspiration was from a pure source, and that his principles of composition were trustworthy,' Wordsworth was enabled to 'beat his music out' in spite of hostile critics. He lived to see his own fame; and he could add his personal satisfaction that 'none of his works, written since the days of his early youth, contained a line that he should wish to blot out, because it pandered to the baser passions of our nature.' No one has better defined his genius than his gifted coadjutor in the *Lyrical Ballads*. To summarise a characterisation which is too lengthy to reproduce entire, Coleridge claims for his friend a perfect appropriateness of words to meaning, and a frequent *curiosa felicitas* of diction; a freshness of thought and sentiment, and perfect truth to nature in his images and descriptions; a union of deep and subtle thought with sensibility; and, above all, a pre-eminence of imaginative power. But the reader should himself study this excellent appreciation in chapters xiv. and following of the *Biographia Literaria*. If there be a shorter definition of the Seer of Rydal Mount, it is that of Macaulay:—'He was the high priest of a worship in which Nature was the idol.' 'She,' he says in those famous lines 'written above *Tintern Abbey*,'—

'—— never did betray
The heart that loved her; 'tis her privilege,
Through all the years of this our life, to lead
From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor the sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, or disturb
Our cheerful faith that all which we behold
Is full of blessings.'

From its compactness and brevity we have already more than once included specimens of the Sonnet among the limited extracts in this volume. Wordsworth was a master of 'its scanty plot of ground;' and some of his efforts are among the noblest in the language. The following is a well-known example:—

'The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gather'd now like sleeping flowers;
For this, for every thing, we are out of tune;

'It moves us not.—Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathèd horn.'

109. **Southey.**—Wordsworth died at the advanced age of eighty. A life as honourable, and nearly as long, was vouchsafed to the second of the Lakers, **Robert Southey** (1774–1843). Southey was born at Bristol. At fourteen he was sent to Westminster School, whence he was expelled for writing a satirical paper on corporal punishment. In 1792 he was admitted to Balliol College, Oxford, but left in 1794. In this year, burning with the new theories and opinions of the French Revolution, he composed 'in a vein of ultra-Jacobinism,' a youthful Drama entitled *Wat Tyler* (surreptitiously printed in 1817) 'as one who was impatient of the oppressions under the sun.' In 1795 he published, with Mr. Robert Lovell (who, like himself, had married one of the Miss Frickers of Bristol), a small volume of *Poems by Bion and Moschus*, their respective pseudonyms. It was about this time, also, that he made the acquaintance of Coleridge,

who married a third Miss Fricker; and by him Southey was assisted in the composition of his epic of *Joan of Arc*, 1796. His next poem of any length was *Thalaba the Destroyer*, 1801, an unrhymed, irregular, narrative poem of considerable power, based upon the Arabian mythology, and the moral of which is 'the war and victory of faith, the triumph over the world and evil powers.' This divides with the *Curse of Kehama*, 1810 (for which Hindoo mythology forms the groundwork), the honour of being the most meritorious of the author's works. He himself thought that the long metrical tale of *Madoc*, 1805, based upon the forgotten tradition of the colonising of America by the Welsh, was the one by which he should be chiefly remembered, but the work lacks interest. *Roderick, the last of the Goths*, 1814,—the theme of which is the fall of the Gothic monarchy in Spain; the *Vision of Judgment*, in hexameters, 1821, Byron's merciless parody of which is perhaps better known than the original; and *A Tale of Paraguay*, 1825, are the titles of his chief remaining poems of any length.

To return to the period of Southey's marriage. After spending some time in Portugal (1795–6), a residence which afterwards gave rise to *Letters from Portugal*, 1797, and acting for a short time as Private Secretary to Mr. Corry, Chancellor of the Exchequer for Ireland, he settled at Greta Hall, near Keswick, to spend a long and indefatigable literary life. A pension, in 1807, added some 140*l.* per annum to his income, and, in 1813, he succeeded the poetaster Pye as Laureate. Besides the poems above mentioned, he poured forth a number of prose works, some of which, from their admirably lucid, idiomatic, and unaffected style, are more popular than his poetry. Such, for example, are the *Life of Nelson*, 1813, styled by Lord Macaulay 'beyond all doubt the most perfect of his works;' and the *Life of Wesley, and the Rise and Progress of Methodism*, 1820. Lives of *Bunyan*, 1830, and *Cowper*, 1836–7, also proceeded from his pen, besides a bulky *History of Brazil*, 1810, which he regarded as the most meritorious of his prose efforts, a *History of the Peninsular War*, 1823–32, the curious semi-fictitious, semi-autobiographical *Doctor*, 1834–47, and a host of miscellaneous works, periodical articles not included. After his first wife's death he married, in 1839, **Miss Caroline Bowles** (1787–1854) a minor poetess of some repute—witness the lines entitled the *Pauper's Death Bed*. The last few years of Southey's life were clouded by mental disorder, from which he was only relieved by death.

Devotedly attached to letters, Southey passes, at the same time, for one of the most amiable and domesticated of men. He was,

says Thackeray, genially, 'an English worthy, doing his duty for fifty noble years of labour, day by day storing up learning, day by day working for scant wages, most charitable out of his small means, bravely faithful to the calling he had chosen. . . I hope his life will not be forgotten, for it is sublime in its simplicity, its energy, its honour, its affection. In the combat between Time and Thalaba, I suspect the former destroyer has conquered. Kehama's curse frightens very few readers now; but Southey's private letters* are worth piles of epics, and are sure to last among us, as long as kind hearts like to sympathise with goodness and purity and love and upright life.'†

110. **Coleridge.**—During the Bristol period of Southey's life he, Lovell, and others, had joined in a scheme together with **Samuel Taylor Coleridge** (1772–1834) for a so-called 'Pantisocracy'—a Transatlantic 'Communist republic, purged of kings and priests.' Unfortunately the prosaic 'lack of pence' prevented the contemplated settlement on the Susquehanna. Coleridge at this time was three-and-twenty. He had been educated at Christ's Hospital and Jesus College. As a schoolboy he all but apprenticed himself to a cobbler; and upon leaving Cambridge, to which he had obtained an exhibition, he enlisted, under an assumed name, in Elliot's Light Dragoons. But he made a far worse soldier than Sir Richard Steele, and was happily rescued from this fate by the intervention of friends who obtained his discharge in 1794. In the same year he became acquainted with Southey, in conjunction with whom he wrote a drama entitled the *Fall of Robespierre*. These were the days of that unrealised 'Pantisocracy' above referred to. In 1795 he married, and in the following year published a small volume of poems. The appearance of Wordsworth's first volume had attracted him to that poet's Dorsetshire home; and shortly afterwards the *Lyrical Ballads* were commenced. In this partnership (according to the *Biographia Literaria*) the endeavours of Wordsworth were to be directed to giving 'the charm of novelty to things of every day,'—to awakening the mind to natural beauty, while Coleridge was to work upon 'persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith.' To this division of labour we owe, on the part of Coleridge, the marvellous *Rime of the Ancient Mariner*, *The Dark*

* Published by his Son and Son-in-law in 1849-50 and 1856.
† Thackeray, *The Four Georges*, 1866, 213-14.

*Ladie*, and the faultless poem *Love*. At this time he officiated as an Unitarian preacher at Taunton and Shrewsbury. In 1798, by the generosity of the Messrs. Wedgwood, he was sent to Germany to complete his education. Here he acquired an extensive knowledge of German literature, and became deeply imbued with transcendental philosophy. Having returned in 1799, he published an excellent translation of Schiller's *Wallenstein*. At Grasmere he issued a series of Essays entitled *The Friend*, 'an unfinished project designed to convey a consistent body of opinions in Theology, Philosophy, and Politics.' The Tragedies of *Remorse*, 1813, and *Zapoyla*, 1817, and the fragment *Christabel* (an almost perfect specimen of musical versification), 1816, are his chief remaining poetical productions. In prose he published successively *The Statesman's Manual, or the Bible the Best Guide to Political Skill and Foresight*, 1816; *Biographia Literaria*, 1817; *Aids to Reflection*, 1825; while his *Table Talk* and some notes of his *Lectures on Shakespeare* appeared posthumously. In 1810 he left the Lakes; and in 1816 entered the home of Mr. Gillman, a medical man at Highgate, where he died in 1834.

Ill health and the pernicious use of opium fostered the natural want of energy and intellectual irresolution which distinguished this highly gifted poet and critic, and to these causes may, in some degree, be attributed the dreamy character of his best poems and the fragmentary nature of his literary remains. An admirable (if sometimes tedious) talker, his extensive knowledge and weighty judgments found their best expression and influence through the medium of conversation. Thomas de Quincey, one of the most illustrious of his admirers,—and an opium-eater too,—has described him as (in his judgment) 'the largest and most spacious intellect, the subtlest and most comprehensive that ever existed among men.'

The son and daughter of Coleridge were also distinguished as writers. The former, **Hartley Coleridge** (1796–1849), was one of the most skilful sonneteers of the Wordsworth school, and the author, among other works, of a sound and manly series of biographies entitled *Lives of Northern Worthies* (i.e. of Yorkshire and Lancashire), 1833. **Sara Coleridge** (1802–1852) was the author of *Phantasmion*, 1837, a fairy romance, not without charm, the last edition of which was edited, in 1874, by the late Lord Coleridge.

111. **Lamb.**—The verse of **Charles Lamb** (1775–1834), graceful though it is, would certainly not entitle him to rank after his former schoolfellow—Coleridge. But from his friendship with the three foregoing poets, and the fact that he is often associated with the Lake School, it is convenient to speak of him in this place

rather than among the prose-writers. The son of a lawyer's clerk in the Inner Temple, and educated at Christ's Hospital, Lamb early obtained a clerkship in the accountant's office of the East India Company, a post which he held from 1792 to 1825, when he was superannuated. The care of his sister Mary, who, in a fit of insanity, had caused her mother's death, devolved upon him, condemning him to bachelorhood, and a constant fraternal watchfulness, which he religiously observed until the end of his life. He first appeared as a verse-writer in 1797, in company with Charles Lloyd and Coleridge; and again, in 1830, put forth a small collection of *Album Verses and other Poems.* In 1798 was published his exquisite little tale of *Rosamund Gray,* and, in 1802, his tragedy of *John Woodvil,* a cabinet drama after the early English models. With the national stage, and, more especially, the Elizabethan stage, Lamb was, indeed, deeply conversant; and in his *Specimens from the English Dramatic Poets who lived about the time of Shakespeare,* 1808, and in the series of *Garrick Plays* which afterwards appeared in Hone's *Every-Day Book,* he did much to revive an interest in that fruitful period of dramatic literature. The brief critical and explanatory notices which accompany his excerpts are conceived in the acutest and finest spirit of criticism. But the most original work of Lamb, in the true sense of the term, is the so-called *Essays of Elia,* 1823–33. Of the charm of these productions it is difficult to speak adequately. The wayward inimitable grace, the odd quips and quirks of paradox, the sensitive critical insight, the airy fancy, the happy archaism of the 'Lambesque' style are, in fact, wholly undescribable. 'Not one' [of the elder essayists], says a modern biographer, is 'so unique, so original, so distinguished by a special manner of his own as the author of the *Essays of Elia.* . . There is a fantastic charm about him—a flavour, as it were, of the olive. A fine line of irregular oddity is to be traced through his writings, quite singular, and not to be matched in other essay-writers. . . He takes his reader by the button, as he would his friend, and pours out upon him a current of delightful humours and fine mental oddities, almost too delicate to be seen by the vulgar eye.'*

112. **Campbell.**—*The Battle of the Baltic, Hohenlinden,* and *Ye Mariners of England* will preserve the memory of **Thomas Campbell** (1777–1844) longer than the *Pleasures of Hope* or *Gertrude of Wyoming.* The first of these last-named poems was

* *Afternoon Lectures, Second Series,* 1864, 70; *Two English Essayists: Lamb and Dickens,* by Percy Fitzgerald.

published in 1799, when the author was but twenty-two, and it went through four editions in the first year of its existence. Despite traces of juvenility, it ranks as a fine didactic poem. *Gertrude of Wyoming*, 1809, the scene of which is laid in Pennsylvania, shows a great advance in finish and diction, and a mastery of the Spenserian stanza equal to that of Thomson. Lord Jeffrey, indeed (whose opinion as a critic obtained more attention formerly than it does now), claimed for it a superiority as regards feeling to the *Castle of Indolence*, and more condensation and diligent finishing than even the *Faery Queene* itself. *Lochiel's Warning O'Connor's Child*, *Theodoric*, and the *Pilgrim of Glencoe*, are other of Campbell's memorable poems. He was, for some time, editor of the *New Monthly Magazine*; and, in 1826, was chosen Lord Rector of the University of Glasgow, where he had been educated, and where he had obtained distinction in his classical studies. His prose works include lives of *Mrs. Siddons*, 1834; *Petrarch*, 1841; *Frederick the Great*, 1843; and the admirably discriminative *Essay on English Poetry*, and *Introductory Notices* prefixed to his *Specimens of the British Poets*, published in 1819.

113. **Hogg, Bloomfield.**—Two poets made their appearance in the beginning of the century, who deserve a brief mention here. One was **James Hogg**, the 'Ettrick Shepherd' (1770–1835)—a singular natural genius, who has been made familiar to us by Professor Wilson's wonderful portrait of him in the *Noctes Ambrosianæ*. He wrote many tales and poems—the best known of the latter being the collection of ballads entitled the *Queen's Wake*, 1813, one of which, the legend of *Kilmeny*, most critics concur in praising. **Robert Bloomfield** (1766–1823), the other, while working as a journeyman shoemaker, composed the *Farmer's Boy*, 1800, a poem descriptive of country life, which obtained a wide and well-deserved popularity, that the *Rural Tales*, 1802, and successive poems of the author did not by any means belie.

114. **Moore.**—In point of time, **Thomas Moore** (1779–1852) leads a group of poets whose works (although they, too, in a different manner, forwarded the new impulses of poetry) present a marked contrast to those of the famous trio of the Lakes. Moore was the son of a Dublin tradesman, and commenced literature at the early age of fourteen, by sending a couple of short amatory poems to a magazine — the *Anthologia Hibernica*. After taking his B.A. degree at Trinity College, Dublin, he came to London, in 1799, to study law,—not very energetically. In 1800 he published a lively translation of the *Odes of Anacreon*, erring rather on the side of softness than severity. This he followed up, in 1801, by the *Poems of the late*

*Thomas Little*, in which warmth of painting was carried to a censurable extent. In 1803, by Lord Moira's influence, he was made registrar of Admiralty at Bermuda; but after a short residence, returned to England, having transferred his duties to a deputy. Henceforth he devoted himself exclusively to literature. The *Twopenny Post Bag, by Thomas Brown the Younger*, 1812, a series of brilliant little satires upon Court notabilities; the admirable series of *Irish Melodies*, 1807–34; the *National Melodies*, 1815; the Oriental poem of *Lalla Rookh*, 1817; the *Fudge Family in Paris*, 1818—a second collection of satirical poetical epistles; *Fables for the Holy Alliance*, 1823; and the *Loves of the Angels*, 1823, are his chief poetical works. He was also the author of *The Epicurean; a Tale*, 1827; and of biographies or memoirs of *R. B. Sheridan* (*see* p. 153, s. 100), 1825, of *Byron* (*see* p. 174, s. 115), 1830, and of the ill-fated *Lord Edward Fitzgerald*, 1831. By the dishonesty of his Bermuda substitute, the poet was involved in a heavy debt to the Government, but, to his credit, discharged the claim by the labour of his pen.

Moore was the spoiled child of the fashionable circles of his day,—his wit and amiability, his talents, poetical and musical (for he was a most fit interpreter of his own dancing lyrics), added to a predisposition to so-called good society, ever made him a welcome guest. Of him and his songs, Prof. Minto has truly said, 'He came nearer than anybody else in modern times to Bishop Percy's romantic conception of the minstrel.' * His *Melodies* will probably remain the most popular of his efforts. His lighter social pieces and his genial little satires are conspicuous for their *verve* and finish. *Lalla Rookh*, his most ambitious work, for which Longman paid 3,000 guineas, is a wonderful *tour de force*. It includes four tales:—the *Veiled Prophet of Khorassan*, *Paradise and the Peri*, the *Fire Worshippers*, and the *Light of the Harem*,—stories which the author has steeped in an all-but-genuine Asiatic glow, and decorated with a skilful profusion of Oriental accessories. Its success was considerable. People refused to believe that its composer had never visited the East, and the book received the compliment of translation into Persian—a fact to which another lively writer of familiar verse thus refers:—

> 'I'm told, dear Moore, your lays are sung,
> (Can it be true, you lucky man?)
> By moonlight, in the Persian tongue,
> Along the streets of Ispahan.' †

* *Encyclopedia Britannica*, ninth ed., article *Moore*.

† The writer was Henry Luttrell (1771–1851), a once well-known wit and epigrammatist, author of the *Advice to Julia* and other verses, 1820–2.

115. **Byron.**—The ancestors of **Lord Byron** (1788–1824), having come over with William the Conqueror, were more distinguished than those of his biographer. His father, 'mad Jack Byron,' was a captain in the Guards; his mother, a Scotch heiress—Miss Gordon of Gight. The former, a handsome *roué*, died at Valenciennes in 1791, leaving his son to the care of his widow, not the most judicious of mothers. In 1798 young Byron succeeded to the title and estates of his great uncle, the fifth Lord Byron, the same who had killed his relative, Mr. Chaworth, in a duel. In 1800 he went to Harrow, and thence, in 1805, to Trinity College, Cambridge. While at Cambridge, after destroying one collection of poems, he put forth another under the title of *Hours of Idleness*, 1807. The volume was certainly juvenile and mediocre; but it was scarcely fairly treated by the critics. Brougham noticed it contemptuously in the *Edinburgh*, greatly to the irritation of the high-spirited poet. He retorted, in March 1809, by a satire, after the fashion of Gifford's attack upon the Della Cruscans, entitled *English Bards and Scotch Reviewers*, in which there was a good deal of reckless hitting, Scott, and some, if critically blamable, yet otherwise inoffensive persons, being confused in the general onslaught. The writer himself subsequently felt its injustice, and called it 'a miserable record of misplaced anger and indiscriminate acrimony.' It had, however, the effect of attracting immediate attention to the audacious young poet who so frankly declined to submit himself without remonstrance to the northern scalping-knives. In the year of its publication he set out on a continental tour with his friend, Mr. Hobhouse, returning home in 1811, just before his mother's death. Shortly afterwards (February 1812) he published the first two *cantos* of a poem in the Spenserean stanza, descriptive of the countries he had passed through, entitled *Childe Harold's Pilgrimage*. The reception of this production was as enthusiastic as that of *Hours of Idleness* had been unappreciative. In the now proverbial phrase of his memoranda, he 'awoke one morning and found himself famous.'* Murray paid liberally for the copyright. The tone of the poem, its sentiments, its magnificent descriptions;—the *prestige* and personal beauty of the author—his rank—his attractive attitude as 'the world's tired denizen,' all conspired to make him the darling of the day. His popularity was further increased by the rapid series of tales which followed:—the *Giaour*, and the *Bride of Abydos*, 1813; the *Corsair*, and *Lara*, 1814;—in all of which the Eastern garb and glowing

* Moore's *Life of Lord Byron*, 1844, ch. xiv. 159.

atmosphere served only to throw new lustre over a central hero, in whom the different costumes but thinly served to disguise what the readers of that day chose to regard as the poet's own physiognomy and sentiments. They took the fancy of the public; and 'at twenty-four,' says Macaulay, 'he [Byron] found himself on the highest pinnacle of literary fame; with Scott, Wordsworth, Southey, and a crowd of other distinguished writers at his feet.'*

Then came a reaction. In January 1815, he married the daughter of Sir Ralph Milbanke, who in the following year returned to her parents. Into the disputed cause of this separation (over which so much ink was, years ago, spilt by a Transatlantic authoress) we neither pretend nor desire to enter. It is sufficient to say that justly or unjustly public feeling became greatly excited against the poet, and in April 1816, Lord Byron left England never to return. In Switzerland he made the acquaintance of Shelley and his wife, passed thence into Italy, and settled at Venice. Two more tales, *Parisina* and the *Siege of Corinth*, 1816; the third canto of *Childe Harold*, the *Prisoner of Chillon*, and the beautiful *Dream* of his early love for Miss Chaworth belong to this period.

In 1817 he sent forth from his Venetian home the dramatic poem of *Manfred* and the *Lament of Tasso*; in 1818, the sparkling *ottava-rima* poem of *Beppo*; in 1819, *Mazeppa* and the first two cantos of *Don Juan*. It was at this time that he commenced his acquaintance with that Countess Guiccioli, who survived until recent years as the Marquise de Boissy. In 1820 appeared *Marino Faliero*; and, in 1821, the dramas of the *Two Foscari* and *Sardanapalus*, and the mystery of *Cain* were published together. In the same year came out cantos III., IV., and V. of *Don Juan*, which, like the first two, issued from the press anonymously.

In 1819 Byron had removed to Ravenna; in 1821 he went to Pisa. Here he engaged in a new enterprise, the *Liberal* newspaper, in which his colleagues were Shelley and Leigh Hunt. Only four numbers came out. To these he contributed the *Vision of Judgment* (*see* p. 168, s. 109), *Heaven and Earth*, another mystery; the *Blues*, a poor satire on learned women, and a close version of the *Morgante Maggiore* of Pulci, in the eight-line stanza of the original.

In 1823 he published the *Island* and the *Age of Bronze*; and in July of this year also set sail for Cephalonia to assist the Greece of his earlier poems in her war of independence. He had already advanced 12,000*l.* for the relief of Missolonghi, raised a force to

* *Essays*: *Moore's Byron*.

attack Lepanto, and done much by his influence and money to compose differences and introduce order, when his health, shattered by the passions of his life, gave way, and, after successive fits of epilepsy, he died at Missolonghi, on the 19th of April, 1824, aged thirty-six. In the year of his death the last cantos of his unfinished *Don Juan* (being the XV. and XVI.,—cantos VI. to XIV. having all previously appeared in 1823) were published in London. This poem has been styled its ill-fated author's masterpiece. After commenting upon its objectionable features (and they are many) a contemporary of the poet says:—'*Don Juan* is, without exception, the first of Lord Byron's works. . . It contains the finest specimens of serious poetry he has ever written: and it contains the finest specimens of ludicrous poetry that our age has witnessed.' The judgment of 1820 still remains unreversed. As a more recent writer has said, 'There is hardly any variety of poetic power which may not be illustrated from *Don Juan*. In the opinion of all competent judges it forms the copestone of Byron's fame.'*

That fame—and the fact speaks much—is not confined to the country of the poet, but is wider and perhaps more unmixed in foreign lands. Upon the authority of the last-quoted writer we have it as the result of extensive investigations that Byron is universally regarded throughout Europe as the greatest poet that England has produced for the last two hundred years; nay, the latest of his foreign biographers (Karl Elze, 1870) does not scruple to name him her supreme lyrical genius—'lyrical understood in its widest sense as subjective poetry.' From the already-cited and liberal minded critique of Lord Macaulay upon Moore's Life we summarise some of what he holds to be the more strongly-marked of Byron s excellences and defects. First comes the limited range of character:—there are but one man and one woman in his works (this, by the way, is strenuously combated by his more enthusiastic admirers),—the man being himself draped differently by the Oriental trappings of a Corsair, a Lara, or a Harold—the woman, a being 'all softness and gentleness, loving to caress and be caressed, but capable of being transformed by passion into a tigress.' Of dramatic skill—Lord Macaulay thinks—his genius had none; but in description, in meditation tinged with the gloomy egotism, the despairing misanthropy that his poetry for years after made a fashionable affectation—he had no equal. Whether these last characteristics were unfeigned as he would have them believed to be, may, perhaps, be questioned. But, in the errors of his education, in his inherited

* *Quarterly Review*, Oct. 1871, 373 (cxxxi.): *Byron and Tennyson.*

temperament, in his misfortunes, deserved and undeserved, lay grounds enough for a genuine sadness.

116. **Shelley.**—Like Byron, **Percy Bysshe Shelley** (1792–1822) was of noble birth. His father was an English baronet, whose ancestors were on the Roll of Battle Abbey. At a private school, and afterwards at Eton, the system of 'fagging' then prevalent threw his morbidly sensitive system into a state of revolt at beholding

> 'The selfish and the strong still tyrannise
> Without reproach or check;'

and, filled with humanitarian aspirations and speculations, he passed to Oxford. He had already published, anonymously, in June 1810, one novel—*Zastrozzi*; another, *St. Irvyne, or The Rosicrucian*, followed in December, while he was at University College, whence he was speedily expelled for writing a pamphlet on the *Necessity of Atheism*, 1811. In the latter year he eloped with a coffee-house keeper's daughter, Miss Harriet Westbrook. The marriage was unhappy, and, in 1814, they separated—apparently against her desire—and the poet left England in company with Mary Wollstonecraft Godwin, daughter of the novelist (*see* p. 183, s. 121). The year before had appeared, full of strange promise and questionable utterances, the poem of *Queen Mab*. In 1815 his father made him a handsome allowance. In the following year he published his blank verse poem of *Alastor; or, the Spirit of Solitude*; and his unfortunate wife committed suicide by drowning. Shortly afterwards Shelley married the lady with whom he had left this country. A decision of Lord Eldon debarred him from assuming the guardianship of his children by his first marriage, a decision which the circumstances will explain, without making it necessary to enter upon the merits of an act very differently regarded by the friends and the enemies of the poet. Mention has already been made of Shelley's intimacy with Byron at this date in Switzerland. After a short residence in England, during 1817–18, he retired to Italy. His connection here with Hunt's *Liberal* we have also referred to. To the years between 1818 and 1821 belong all his other important poems—the *Revolt of Islam*, 1818; the beautiful *Ode to a Skylark; Rosalind and Helen*, 1819; the tragedy of *The Cenci*, 1819; the lyrical drama of *Prometheus Unbound*, 1820; *Adonais*, an elegy on the death of Keats, 1821, and *Epipsychidion*, 1821. In 1822 he was drowned in the Gulf of Spezzia by the overturning of a boat, and, in accordance with the Italian Quarantine Laws, his body was burned on the beach by Byron and Leigh Hunt, his heart only remaining

unconsumed. Such are, briefly, the chief facts of Shelley's life. Let us cite a few words by his talented second wife as to his poetical character. After referring to the open-air composition of the *Skylark* and *The Cloud*, two of the shorter lyrics in which, rather than in his longer pieces, he was most successful—lyrics 'written as his mind prompted, listening to the carolling of the bird, aloft in the azure sky of Italy, or marking the cloud as it sped across the heavens, while he floated in his boat on the Thames'—she says:—* 'No poet was ever warmed by a more genuine and unforced inspiration. His extreme sensibility gave the intensity of passion to his intellectual pursuits, and rendered his mind keenly alive to every perception of outward objects, as well as to his internal sensations. Such a gift is, among the sad vicissitudes of life, the disappointments we meet, and the galling sense of our own mistakes and errors, fraught with pain; to escape from such he delivered up his soul to poetry, and felt happy when he sheltered himself from the influence of human sympathies in the wildest regions of fancy.' From hard realities, from weariness of beholding oppression, Shelley rose like his own skylark into the trackless ether of imagination, which he filled with a glorious music and quiver of joyous wings. Morbid his visions may have been; but in no modern poet, Burns alone excepted, is the purely lyric spirit so clear-toned and melodious as in the author of *Prometheus*.

117. **Keats.**—The year before Shelley's death another poet of extraordinary promise had passed away—**John Keats** (1795–1821), upon whom Shelley had written his beautiful elegy of *Adonais*, closing it, by a singular coincidence, with a strange anticipation of his own approaching end. The life of Keats is briefly told. Born in Moorfields, of poor parents, and self-educated, he commenced life as a surgeon, and, in 1817, put forth a small volume of poems. In 1818 he followed this by *Endymion*, which was savagely attacked in the *Quarterly Review*, with a result upon the sensitive poet which has been diversely described by different writers.† Shelley, in the preface to *Adonais*, distinctly refers the poet's subsequent death to this shock; and Byron, following his lead, has perpetuated the idea in the well-known lines which end—

> 'Tis strange the mind, that very fiery particle,
> Should let itself be snuffed out by an article.'

But, however irritating the adverse review may have been to the poet, Byron's opinion, elsewhere expressed, that 'a man should not

* *Preface* to Shelley's *Works*, 1850. † Cf. W. M. Rossetti's *Life*, ch. v.

let himself be killed by it,' would be shared by many; and it is probable that, under any circumstances, Keats was not constitutionally destined to length of days. In 1820, in the hope of regaining his health, he visited Italy, after publishing a second volume of poems, containing *Isabella*, *Lamia*, the *Eve of St. Agnes*, and other pieces. In the following year he died of consumption at Rome, and was buried in the cemetery of the Protestants, where Shelley's ashes were afterwards laid.

It was the *Faery Queene* of Spenser that first awakened the poetic faculty in Keats; his inseparable companion and darling models, we are told, were the *Minor Poems of Shakespeare;* and in the works of the Elizabethan writers especially he sought his inspiration. Profuse and luxurious imagery, a languorous sense of music surrendering itself to the lulling of its own melody, and an inborn attraction towards those

> '—— fair humanities of old religion,
> The power, the beauty, and the majesty,
> That had their haunts in dale, or piny mountain,
> Or forest, by slow stream, or pebbly spring,'

are the prominent features of his poetry. Deep feeling and passion his critics deny him. But it must be remembered, as they have remembered, that he died at five-and-twenty, and that we cannot regard as completed that life which closed when the writer had barely freed himself from the first excesses of undisciplined genius, and yet had produced poems of so rare a quality that his admirers have not scrupled to compare them to the earlier efforts of Milton or Shakespeare.

We quote here one of the most beautiful of his sonnets—one, moreover, to which attaches the sad celebrity of being the 'last word' of its author:—

> 'Bright Star! would I were steadfast as thou art—
> Not in lone splendour hung aloft the night,
> And watching, with eternal lids apart,
> Like nature's patient sleepless Eremite,
> The moving waters at their priestlike task
> Of pure ablution round earth's human shores,
> Or gazing on the new soft fallen mask
> Of snow upon the mountains and the moors:—
>
> 'No—yet still steadfast, still unchangeable,
> Pillow'd upon my fair Love's ripening breast,
> To feel for ever its soft fall and swell,
> Awake for ever in a sweet unrest;
> Still, still to hear her tender-taken breath,
> And so live ever,—or else swoon to death.'

118. **Leigh Hunt, Landor.**—In point of time **James Henry Leigh Hunt** (1784–1859), a graceful versifier, and an essayist of the *Spectator* school, by his poetical *Juvenilia*, 1801, comes between Moore and Byron, both of whom he survived. Hunt was educated at Christ's Hospital with Charles Lamb, tried first law, and then a Government office, and finally became dramatic critic of the *News*, which he edited with his brother. In 1808 he edited the still-existing *Examiner*, for certain strictures in which upon the Prince Regent he was, in 1813, imprisoned for libel. In 1816 he published the *Story of Rimini*, which Professor Craik has called 'the finest inspiration of Italian song that had yet been heard in our modern English literature.' In 1822 he went to Italy to assist Byron and Shelley in the already mentioned *Liberal*. The scheme was a failure, and Hunt, after his return to this country, endeavoured, in his much-censured *Recollections of Lord Byron*, 'to exculpate himself at the expense of his friend.' In 1847 he received a pension of 200*l.* a year. His best poem, after the *Story of Rimini*, is the play of the *Legend of Florence*, 1840. His essays—the *Indicator*, the *Seer*, the *Tatler*, the *Companion*—are charming specimens of graceful literary chit-chat. He also wrote a novel, *Sir Ralph Esher*, 1832, the scene of which is laid in the days of Charles II; and two delightful antiquarian books —the *Town*, 1848, and the *Old Court Suburb*, 1855—besides several other miscellaneous works.

The life of **Walter Savage Landor**, 1775–1864, the author of *Gebir*, *Count Julian*, and the *Imaginary Conversations*, has been written by the biographer of Goldsmith and Dickens.* To this, or to that by Prof. S. Colvin † the reader must be referred for the incidents and *tracasseries* of the long life which closed in Italy. *Gebir* (or *Gebirus*, for the poem was written in Latin as well as in English), 1798, had little or no success; *Count Julian*, 1812, which, in Southey's opinion, contained some of the finest touches of pathos and passion he had ever seen, was not enthusiastically received. It is by his *Imaginary Conversations of Greeks and Romans*, 1824–9, and the subsequent *Pericles and Aspasia*, 1836, in which his scholarly prose and classic knowledge lends vitality to his personages, that he is best known. 'The most familiar and the most august shapes of the Past are reanimated with vigour, grace, and beauty. . . "Large utterances," musical and varied voices, "thoughts that breathe" for the world's advancement, "words that burn" against the world's oppression, sound on throughout these lofty and earnest pages. We are in the high and goodly company of Wits and Men of Letters; of Church-

* *Walter Savage Landor. A Biography.* By John Forster. 1869.

Leslie Stephen Hours

men, Lawyers, and Statesmen; of Partymen, Soldiers, and Kings; of the most tender, delicate, and noble Women; and of Figures that seem this instant to have left for us the Agora or the Schools of Athens,—the Forum or the Senate of Rome.' * Less familiar than his prose, but perhaps more certain of ultimate popularity, are the delicate 'occasional pieces' scattered through Landor's poems. But he himself cared little for the random reader. 'I,' he says,

> 'Neither expect nor hope my verse may lie
> With summer sweets, with albums gaily drest,
> Where poodle snifts at flower between the leaves.
> A few will cull my fruit, and like the taste,
> And find not overmuch to pare away.' †

119. **Other Poets.**—In a period which includes the names of Byron and Shelley, of Scott and Wordsworth, it may be anticipated that the *ignes minores* would not be few. The enumeration of them here must of necessity be brief. To take the poetesses, the first to be named is **Felicia Dorothea Hemans** (1793–1835), a writer of much touching and chastened domestic poetry, long deservedly popular. Next comes **Letitia Elizabeth Landon** [L.E.L.] (1802–1838), whose brief life was terminated ere she could be said to have attained the height to which her poetic talents seemed to have destined her. Of the men may be mentioned **James Montgomery** (1771–1854), author of the *Wanderer of Switzerland*, 1806; the *West Indies*, 1810; the *Pelican Island*, 1827, and other poems; **Reginald Heber** (1783–1826), Bishop of Calcutta, author of a prize poem entitled *Palestine*, 1803; and also of a *Life of Jeremy Taylor*, 1822, and other miscellaneous prose writings; **John Clare** (1793–1864), the peasant poet of Northampton, a writer with the keenest eye for rustic sights and pictures, whose *Poems descriptive of Rural Life and Scenery* first appeared in 1820; **Robert Pollok** (1798–1827), author of the *Course of Time*, 1827, a blank-verse poem of great merit; and **Hartley Coleridge** (1796–1849), already referred to (*see* p. 170, s. 110). Another writer who deserves notice is the talented **John Hookham Frere** (1769-1846), author of the so-called 'Whistlecraft' burlesque poem in the *ottava rima* which Byron adopted for *Beppo* and *Don Juan*. Frere is also known as one of the most successful renderers of Aristophanes; and as the author of a translation, made while he was still an Eton boy, of the *Battle of Brunanburh* (*see* p. 12, s. 6), into the English of the XIV.th century. The list, not by any means an

* *Edinburgh Review*, April, 1846, 489 (lxxiii.).
† Appendix to *Hellenics*, 1859, 247.

exhaustive one, closes with **James** (1775–1839) and **Horace Smith** (1779–1849), the talented authors of the clever series of parodies, entitled the *Rejected Addresses* (*i.e.* upon the opening of Drury Lane Theatre), in which the styles of Crabbe, Wordsworth, Byron, Scott, and others, were inimitably mimicked.

120. **The Novelists: Mrs. Radcliffe.**—The Gothic mine which Walpole had opened in the *Castle of Otranto* (*see* p. 143, s. 92), and which Miss Reeve had worked in the *Old English Baron*, now fell into the hands of a writer who, for her skilful manipulation of the spectral and mysterious, but more especially for her power of gloomy *chiaro-oscuro*, it has become customary to term the Salvator Rosa of British novelists. The region where

> '—— hollow blasts through empty courts resound,
> And shadowy forms with staring eyes stalk round;'

the stage of

> '—— bloody deeds,
> Black suits of armour, masks, and foaming steeds,'*

belongs of right to **Ann Radcliffe** (1764–1823), by an odd antithesis the exemplary home-keeping wife of a barrister and newspaper proprietor. Her first fiction, published in 1789, had no success. But, in the *Sicilian Romance*, 1790; the *Romance of the Forest*, 1791; and, above all, the *Mysteries of Udolpho*, 1794,—the two latter being 'interspersed with Pieces of Poetry,'—she attracted an audience which eagerly (one might almost say tremulously) welcomed her best, and practically last, work, *The Italian*, 1797.

121. **Lewis, Godwin.**—The most illustrious of the disciples of this school was **Matthew Gregory Lewis** (1775–1818), generally known among his contemporaries as 'Monk' Lewis, from the immoral work, with that title, which he published in 1795. *Tales of Terror*, 1799; *Tales of Wonder*, 1801 (to which Scott contributed *Glenfinlas*, the *Eve of St. John*, and some other pieces); and the *Bravo of Venice*, 1804, are the chief of his remaining romances, which, however extravagant and melodramatic, were generally vigorous. Lewis was more than a respectable poet; witness the still popular ballads of *Durandarte and Belerma*, and *Alonzo the Brave and the Fair Imogene*, in evidence of that 'finest ear for the rhythm of verse' with which Scott has credited him. In private, the author of the *Monk* was an amiable man, and, in his dealings with the slaves upon his Jamaica estate, appears to have been a humane and benevolent master.

The style of Mrs. Radcliffe had many other imitators, whose

* Crabbe, *The Library*.

names our space will not permit us to reproduce. One writer, however, who with the rest adventured in this field, **William Godwin** (1756–1836), deserves mention on other grounds—namely, as the author of the remarkable novel of *Things as They Are; or, the Adventures of Caleb Williams*, 1794, described as 'a general review of the modes of domestic and unrecorded despotism by which man becomes the destroyer of man.' This is enforced in the story by the narrative of the miseries and persecutions which an aristocratic murderer inflicts upon the unfortunate youth who has accidentally acquired the secret of his guilt. *St. Leon*, 1799; *Fleetwood; or, the New Man of Feeling*, 1805, and other novels, animated by the same 'roused democratic spirit,' were afterwards produced by Godwin; but *Caleb Williams* is his classic, and will be read for its earnestness and vivid interest long after his political sentiments are forgotten. Those sentiments he had set forth in a book which, preceding *Caleb Williams*, was indeed intended to illustrate some of the opinions it advanced, viz. the *Inquiry concerning Political Justice, and its Influence on General Virtue and Happiness*, 1793, a work which, appearing as it did in sur-excited times, obtained a dangerous ascendency over contemporary minds.

Godwin's daughter, already referred to as **Mrs. Shelley** (1798–1851), was also an industrious romancist. One of her novels, *Frankenstein; or The Modern Prometheus*, 1818—the story of a soulless monster created by a student, which pursues and haunts its miserable maker—survives for the ghastly fascination of the leading idea, and the power with which it is elaborated.

122. **Miss Edgeworth, Miss Austen.**—From the Utopian theories of Godwin, and the terrors of the supernatural school, it is a relief to turn to *Castle Rackrent*, *Ormond*, the *Absentee*, *Patronage*, &c., and the rest of the admirable studies of real life and manners, and Hibernian life and manners especially, with which, between 1800 and 1834 (the date of her last work, *Helen*), **Maria Edgeworth** (1767–1849) delighted the readers of the first half of the present century. Scott praised the rich humour, tenderness, and tact of her Irish portraits. But the great charm, more novel to readers then than now, lay in the simple naturalness of her fictions. 'Her heroes and heroines,' says one of her critics, 'if such they may be called, are never miraculously good, nor detestably wicked. They are such men and women as we see and converse with every day of our lives; with the same proportionate mixture in them of what is right and what is wrong, of what is great and what is little.' *

* *Quarterly Review*, August, 1809, 146 (ii.)

This skill in minute realisation of character and foible was carried to still higher excellence by another lady-novelist, **Jane Austen** (1775–1817). Of her, Scott says—with that generous admiration for his contemporaries which is one of his most pleasing characteristics—'That young lady had a talent for describing the involvements, and feelings, and characters of ordinary life, which is to me the most wonderful I ever met with.' Her first novel, *Sense and Sensibility*, was published in 1811; *Pride and Prejudice*, 1813, *Mansfield Park*, 1814, and *Emma*, 1816, followed during her lifetime; *Northanger Abbey* and *Persuasion* appeared after her death. A fragment of another, *The Watsons*, and a short story, entitled *Lady Susan*, have (in 1871) been given to the world by one of her relatives. The sketch of her life, which accompanies these, makes more wonderful the genius of the quiet and placid clergyman's daughter, who, living in the retirement of a secluded rural parsonage and a remote country home, a retirement broken only by the mild dissipation of a four years' residence at Bath,—not brilliant, not bookish,—contrived to write a series of novels which (on her own ground) have not even yet been surpassed. In a letter to one of the most illustrious of her successors, Charlotte Brontë, a well-known critic describes her 'as one of the greatest artists, [one] of the greatest painters of human character, and one of the writers with the nicest sense of means to an end that ever lived.' *

123. **Scott.**—But it is time to speak of Scott himself. Through the memoirs of his son-in-law, Lockhart, the life of the great 'Wizard of the North' has been made nearly as well known to us as that of Johnson. **Sir Walter Scott** (1771–1832) was born at Edinburgh, where his father was a Writer to the Signet. For the benefit of his health he was sent in childhood to Sandy-Knowe, a farm belonging to his grandfather, on the Scottish Border, a district teeming with historical and legendary associations. Here, carried about the crags by a garrulous old 'cow-bailie,' he speedily began to acquire, according to the autobiographical sketch of his early years, a keen love of nature and tradition, 'combined with a very strong prejudice in favour of the Stuart family . . imbibed from the songs and tales of the Jacobites.' † At the High School of Edinburgh, to which he was sent when eight years old, he did not distinguish himself by any special industry; glancing—in his own words—'like a meteor from one end of the class to the other.' † With his schoolfellows, however, his good-nature, courage, and imaginative faculty,

* G. H. Lewes, *Life of Charlotte Brontë*, 1860, xvi. 263.
† Lockhart's *Memoirs*, 1844, 3, 9.

as evidenced in a talent for tale-telling, made him a special favourite. After leaving the High School, he went for a short time to Kelso. Here he fell in with a copy of the *Reliques of Ancient Poetry* (*see* p. 127, s. 86), an accident of no small moment to the future romancer. Having been 'from infancy devoted to legendary lore of this nature,' his delight at this collection was unbounded, and he overwhelmed his companions, and all who would listen to him, 'with tragical recitations from the ballads of Bishop Percy.' Here, too, in sight of the meeting of the song-renowned Tweed and Teviot, his love of nature received fresh stimulus. 'To this period, also,' he says, 'I can trace distinctly the awaking of that delightful feeling for the beauties of natural objects which has never since deserted me.' . . . 'The love of natural beauty, *more especially when combined with ancient ruins, or remains of our fathers' piety and splendour, became with me an insatiable passion*, which, if circumstances had permitted, I would willingly have gratified by travelling over half the globe.' He was then a boy of twelve; and, from the words italicised, it will be evident that the characteristics which at forty distinguished him as the 'Father of the Modern Historical Novel' were present with him from the beginning.

In 1786, after a brief academical course, he was articled to his father. In 1792 he became an advocate; and, in 1796, made his entry into literature by some translations from Bürger—the ballads of *Lenore* and the *Wild Huntsman*. But neither these nor the version of Goethe's *Götz von Berlichingen*, by which they were followed three years later, attracted much attention. In 1797 he married; in the succeeding year settled near Lasswade; and, in 1799, was appointed Sheriff-Depute of Selkirkshire. This office freed him from the uncongenial drudgery of the law, and left him larger leisure for an undertaking of far higher import than his previous translations—namely, the editing of a large number of old Border ballads, which, without any definite purpose of publication, he had been gradually accumulating. Accordingly two volumes of the *Minstrelsy of the Scottish Border* were published in 1802, and a third in 1803. The judgment shown in the selection of the texts, and the reverent care with which they were edited, at once placed these volumes, in the opinion of many, above the famous *Reliques*. Chalmers, George Ellis, Percy himself, all welcomed them heartily—nay, even 'Monk' Lewis, whose coldly-received *Tales of Wonder* (*see* p. 182, s. 121) were eclipsed by the new venture of his quondam colleague, added his voice to the others. Not the least attractive feature was the compiler's notes, overrunning with curious anecdotical antiquarian know-

ledge, and couched in a style so eruditely happy as to have extorted from Professor Wilson, when, later, the concealed authorship of *Waverley* was canvassed, an impatient—'I wonder what all these people are perplexing themselves with: have they forgotten the *prose* of the *Minstrelsy*?'

In writing an account of Scott's life, it is necessary to lay some stress upon the publication of these Border ballads. Their collection had insensibly constituted his training; their unworked resources of legend and incident became his literary mine. They contained, as one of his critics said, 'the elements of a hundred historical romances;' and to historical romance it might be expected he would next turn his attention. Yet, although the first chapters of *Waverley* were written as early as 1805, the maintenance of his then slender poetical reputation seemed to their author of more importance than a doubtful experiment in prose. Accordingly the first outcome of the *Minstrelsy* was 'a romance of Border chivalry in a light-horseman sort of a stanza,' suggested by the poet's recollection of Coleridge's then unpublished *Christabel*, and called the *Lay of the Last Minstrel*. It appeared in 1805, and 'its success,' says Lockhart, 'at once decided that literature should form the main business of Scott's life.' Within the next few years poured forth in rapid succession—*Marmion*, 1808; the *Lady of the Lake*, 1810; *Rokeby*, 1812; and the *Lord of the Isles*, 1815; to say nothing of the less known *Vision of Don Roderick*, 1811; the *Bridal of Triermain*, 1813; and *Harold the Dauntless*, 1817. When these poems first appeared, and more especially when the first of them appeared, the applause which greeted them was of the most enthusiastic description. Their novelty, animation, colour, picturesqueness—their skilful delineations of manners and localities—made readers overlook the 'ambling rhyme' and not always happily constructed story. 'His poetry,' it has been well said, 'admits of a very specific and explicit statement. Its chief merit lies in its power of description and narrative. Beyond this it does not pass into the deep regions of human nature.'* It is due to this last characteristic (aided, perhaps, by the rapidly rising popularity of Byron's Oriental Romances), that, after the first dazzling effect of the style and subject had subsided, the later poems were less successful. But the author was not without other resources; and before his poetical reputation had suffered a total eclipse, he had sought and found a splendid distinction in another branch of literature.

This was inaugurated by the publication in July 1814, *anony-*

* Henry Reed, *Lectures on the British Poets*, 1863, p. 251.

*mously*, of the novel of *Waverley; or, 'Tis Sixty Years Since*, completed from the chapters which he had thrown aside some years before. From this time forth, until the year preceding his death, he continued to produce in uninterrupted succession the magnificent series of romances, ranging over the whole period from the eleventh to the eighteenth century, which are generally known as the *Waverley Novels*. As might be expected, the author has preferred the nearer to the remoter centuries, eighteen of the total of twenty-nine belonging to the seventeenth and eighteenth centuries, three to the sixteenth, three to the fifteenth, one to the fourteenth, and the remaining four to the other centuries as far back as the end of the eleventh. As a rule, too, he deals with Scottish scenes and Scottish characters (his first intention, be it remembered, was to do for Scotland what Miss Edgeworth had done for Ireland), so that, as has been suggested by Professor Masson, from whom we have borrowed the foregoing data, the name of 'The Scottish Novels' might not inaptly be applied to the whole series. They appeared in the following order:—*Waverley*, 1814; *Guy Mannering*, 1815; the *Antiquary*, 1816; *Tales of My Landlord* (1st series, *Black Dwarf* and *Old Mortality*), 1816; *Rob Roy*, 1817; *Tales of My Landlord* (2nd series, the *Heart of Midlothian*), 1818; *Tales of My Landlord* (3rd series, the *Bride of Lammermoor* and *Legend of Montrose*), 1819; *Ivanhoe*, the *Monastery*, and the *Abbot*, 1820; *Kenilworth*, 1821; the *Pirate* and the *Fortunes of Nigel*, 1822; *Peveril of the Peak*, *Quentin Durward*, and *St. Ronan's Well*, 1823; *Redgauntlet*, 1824; *Tales of the Crusaders* (the *Betrothed*, the *Talisman*), 1825; *Woodstock*, 1826; *Chronicles of the Canongate* (1st series, *Two Drovers*, *Highland Widow*, and *Surgeon's Daughter*), 1827; *Chronicles of the Canongate* (2nd series, the *Fair Maid of Perth*), 1828; *Anne of Geierstein*, 1829; and, lastly, *Tales of My Landlord* (4th series, *Count Robert of Paris* and *Castle Dangerous*), 1831. Such is the roll of these famous works. To repeat their titles is well-nigh unnecessary, nor is it needful in this place to recall their personages. It is their highest praise that they need no guide to indicate their merits. 'The novels of Scott will furnish entertainment to many generations; nor is there any race of men so fastidious as to require anything purer, so spoilt by excitement as to need anything more amusing, or so grave as to scorn all delight from this kind of composition.'*

In addition to the novels and poems above enumerated, Scott wrote a number of miscellaneous works, of which the most important are

* Lord Russell.

the *Life of Dryden*, 1808; *Life of Swift*, 1814; *Lives of the Novelists* (for Ballantyne's *Novelists' Library*), 1820; *Life of Buonaparte*, 1827; and the *Tales of a Grandfather*, 1827–30. It would be pleasant to think of the great writer as finishing his life with unabated powers and undimmed popularity. But, in later years, the fertile brain was sorely taxed, and the evening of his life went down upon one of the most gallant struggles ever recorded. At the outset of his literary career he had engaged in business relations with some former schoolfellows, the Brothers Ballantyne, and ultimately, although the matter was not publicly made known, became a partner in their publishing and printing business. In the crisis of 1825–26, Messrs. Ballantyne failed, and Scott became liable for a debt of some 117,000*l.* Whatever opinion may be held as to his entanglement in affairs of this nature, there can be but one as to the means which he employed to extricate himself from his difficulties. He resolved to devote the rest of his life to the service of his creditors; and to that resolve he adhered, although his strength gave way under the effort. Paralysis attacked him in 1830 and 1831; and change of air and scene failed to restore his shattered health. He hurried back to die in his beloved home, within sound of the ripple of the Tweed. Practically, he had already accomplished his end. At the time of his death the enormous obligation had been reduced to 54,000*l.*, and, shortly afterwards, this amount too was discharged by advances upon his copyright property and literary remains, and the insurances upon his life.

In 1820 Scott had been made a baronet. It had been the dream of his life to found a family of Scotts of Abbotsford—that Abbotsford which he had reared upon a farm by the Tweed, and where, in the zenith of his fame, he had delighted to surround himself with the friends of the present and the trophies and memories of the past. It was not given to him to realise his wish. One young lady long represented the family.* But he will be remembered by his incomparable romances, and by the nobility and goodness of his character. 'God bless thee, Walter, my man!' said an old relative; 'thou hast risen to be great, but thou wast always good.' Nearly his last words to Lockhart were, 'My dear, be a good man.'

124. **Other Novelists.**—After Waverley, the throng of novelists, historical, domestic, naval, military, becomes so thick that we must confine ourselves to the bare mention of a few names and principal works. First comes **Hannah More** (1745–1833), an industrious moralist, and author of *Cœlebs in Search of a Wife*, 1809, besides much other prose and poetry; **Mary Russell Mitford** (1787–1855), the

* There are now seven children of Mr. and Mrs. Maxwell Scott, of Abbotsford; four are sons, of whom the eldest, Walter, came of age in April 1896.

author of the delightful series of sketches of rural life and character entitled *Our Village*, 1824–32; **John Galt** (1779–1839), author of the *Ayrshire Legatees*, 1820, the *Annals of the Parish*, 1821, the *Entail*, 1823, and other stories of Scottish life; the lively and rattling *improvvisatore*, **Theodore Hook** (1788–1841), author of *Sayings and Doings*, 1826–9, *Maxwell*, 1830, *Gilbert Gurney*, 1836, *Jack Brag*, 1836, and a score of other farcical productions; the naval novelists, **Frederick Marryat** (1792–1848) and **Michael Scott** (1789–1835)—the former the author of the *King's Own*, 1830, *Mr. Midshipman Easy*, 1836, *Peter Simple*, 1834, *Jacob Faithful*, 1834, *Poor Jack*, 1840, and a long roll of seafaring fictions, for parallels to the characters in which we must go back to the Trunnions and Bowlings of Smollett,—the latter of two novels only, *Tom Cringle's Log*, 1833, and the *Cruise of the Midge*, 1834, originally published earlier in *Blackwood's Magazine*; and **G. P. R. James** (1801–60), from whose productive pen some seventy historical novels have followed his first successes of *Richelieu*, 1829, and *Darnley*, 1830. But these are only a few of the names. After Galt come Miss Ferrier, Lockhart, Professor Wilson, Hogg, and Mrs. Johnstone; after Hook, Mrs. Trollope, Mrs. Gore, Lady Blessington, Lady Caroline Lamb, and Mr. Plumer Ward; after Marryat, Glasscock and Chamier. Besides these there are the Irish novels of Lady Morgan, Carleton, Croker, Banim, and Gerald Griffin, the Eastern novels of Morier and Fraser, the novels of Mrs. Smith, Mrs. Inchbald, and Mrs. Opie, and a host of others, for brief particulars concerning some of which the reader is referred to the Bibliographical Appendix which concludes these pages.

125. **The Philosophers.**—The first among this group of writers is **Dugald Stewart** (1753–1828), Professor of Moral Philosophy in the University of Edinburgh, author of the *Elements of the Philosophy of Mind*, 1792, and *Philosophical Essays*, 1810. In that year he resigned his Philosophic chair to **Thomas Brown** (1778–1820), author of an *Inquiry into the Relation of Cause and Effect*, 1804, and *Lectures on the Philosophy of the Human Mind*, 1820, published posthumously. But perhaps the greatest of the philosophers of this chapter was **Jeremy Bentham** (1748–1832), the celebrated Utilitarian advocate of 'the greatest happiness of the greatest number,' and founder of the science of jurisprudence. Bentham's views have been better expressed by others than by himself—one of his most successful interpreters being the Marquis of Lansdowne's Swiss librarian, M. Dumont, by whom his chief work, the *Traités de Législation Civile et Pénale*, was issued in French in

1802, having been compiled in that language from the author's MSS. Other philosophical writers of eminence of the period are **T. R. Malthus** (1766–1834), author of the well-known *Essay on the Principles of Population as it affects the Future Improvement of Society*, 1798, and **David Ricardo** (1772–1823), whose chief work was the *Principles of Political Economy and Taxation*, 1817. This book, in Lord Brougham's opinion, divided with Malthus's *Essay* the claim to the second place among the books produced in this country upon the science of economics.

126. **The Historians.**—The *History of Greece*, 1784–1810, by **William Mitford** (1744–1827), although disfigured by peculiarities of style, and now, to a great extent, superseded by more recent works on the subject, has nevertheless a just claim to be considered the most important historical work of the early part of the nineteenth century. **James Mill** (1773–1836), a distinguished philosophical and political writer, was the author of an admirable *History of British India*, 1818; and **Henry Hallam** (1777–1859) produced successively his *View of the State of Europe during the Middle Ages*, 1818; *Constitutional History of England* (from Henry VII. to George II.), 1827; and *Introduction to the Literature of Europe* (i.e. during the XV.th, XVI.th, and XVII.th centuries), 1837–9, a book which has been frequently consulted in the course of these pages. That so vast a field should have been successfully occupied by one man is a matter for admiration.* Lastly must be mentioned **Sir James Mackintosh** (1765–1832), whose *Vindiciæ Gallicæ* appeared in 1791, and whose *Review of the Causes of the Revolution* of 1688, being a fragment of a twenty years' meditated *History of England*, was published after his death, in 1834. With this must not be confused the abridged *History*, prepared by him for *Lardner's Cyclopædia*, 1830–1, and completed after his death by other hands.

127. **The Theologians.**—From the numerous writers under this head we select three only:—**William Paley** (1743–1805), **Robert Hall** (1764–1831), and **Thomas Chalmers** (1780–1847). The first was the author of the following well-known works:—*Moral and Political Philosophy*, 1785; *Horæ Paulinæ; or, The Truth of the Scripture History of St. Paul, etc., evinced*, 1790; *Evidences of Christianity*, 1794; and *Natural Theology*, 1802—works still remaining, for their happy expository power and clear style, undimmed in their popularity. Hall, a Baptist minister, was one of

* The historian's son, *Arthur Henry Hallam*, 1811–33, by whose early death the *In Memoriam* of Tennyson was prompted, was a most gifted and promising poet.

the most eloquent of modern preachers, and the few sermons he published are highly prized. Chalmers was a voluminous writer, and also a preacher of great reputation. '*Fervit immensusque ruit*,' says one of his admirers, speaking of his eloquence. It 'rose like a tide, a sea, setting in, bearing down upon you, lifting up all its waves,—"deep calling unto deep;" there was no doing anything but giving yourself for the time to its will.' *

128. **Hazlitt, Cobbett.**—The first-named of these writers, **William Hazlitt,** 1778–1830, was one of the most sympathetic and enthusiastic, albeit partial and paradoxical, of modern critics. His chief works are his *Principles of Human Action*, 1805; *Characters of Shakespeare's Plays*, 1817; *Lectures on English Poetry*, 1818; *On the English Comic Writers*, 1819; *On the Dramatic Literature of the Age of Elizabeth*, 1821; *Spirit of the Age*, 1825; *Life of Napoleon*, 1828–30, &c. **William Cobbett**, 1762–1835, was a sturdy example of the 'John Bull' breed, who raised himself from a comparatively obscure position to a seat in the House of Commons. As a political writer he was violent and an agitator; but his *Rural Rides*, his *English Grammar*, &c., are distinguished by their common-sense style and idiomatic language.

129. **The 'Quarterlies.'**—The foundation of the *Edinburgh Review* in 1802 and the *Quarterly Review* in 1808 effected so important an advance in critical literature that they cannot be passed over in silence. The first was projected in Edinburgh by a knot of young men, the eldest of whom was only thirty, when society was still violently agitated by the French revolution. **Sydney Smith** (1771–1845), **Francis Jeffrey** (1773–1850), **Henry Brougham** (1778–1868), were the most celebrated of this little coterie. Smith is said to have originated the idea, and indeed edited the first number, but the management afterwards fell into the hands of Jeffrey, perhaps one of the ablest editors that ever lived. From 1803 to 1829 he conducted the *Edinburgh* solely, and only ceased to contribute to it in 1840.

The influence over public opinion obtained by the *Edinburgh* gave rise, in 1808, to the projection by John Murray, the publisher, with the assistance of Scott, Canning, and others, of a grand scheme of opposition to the proud critics of Edinburgh—the *Quarterly Review*, the editorship of which was confided to **William Gifford**, already noticed as the critic of the Della Cruscans (*see* p. 160, s. 105), and who held the editorial reins from 1808 to 1824. The most distinguished of his successors was **John Gibson Lockhart** (1794–

* *Horæ Subsecivæ*, 1862, 133: *Dr. Chalmers.*

1854), an admirable biographer—witness his lives of *Scott*, 1836-8, *Burns*, 1828, and *Napoleon*, 1829.

Previous to his assumption of the editorship of the *Quarterly*, Lockhart had been one of the chief writers in *Blackwood's Magazine* (established in 1817), a periodical which may fairly claim to be the ancestor of all the shoal of modern monthlies. Galt, Mrs. Hemans, Michael Scott, and some other writers already mentioned contributed to its pages. But the soul of 'Maga,' as it was familiarly termed, was the famous author of the *Isle of Palms*, 1812, the *City of the Plague*, 1816, and the 'Christopher North' of the *Noctes Ambrosianæ* (1822–35), **John Wilson** (1785–1854), a writer of strange eloquence and dominant power. In mentioning these works of Professor Wilson, it may be noted that some of the writers named above are also celebrated by works other than those contributed to the foregoing periodicals. Sydney Smith, one of the keenest and frankest of English wits, wrote an admirable book on the Catholics, entitled *Peter Plymley's Letters*, 1808. Brougham, a Hercules of versatility, was the author of a long list of political, biographical, and scientific works, and Gifford edited some of the Elizabethan playwrights. Lockhart and Wilson both wrote novels of Scottish life and manners.

130. **The Dramatic Writers.**—The most illustrious names in this branch of literature during the period under review are those of **Joanna Baillie** (1762–1851), **J. Sheridan Knowles** (1784–1862), and **Thomas Noon Talfourd** (1795–1854). Only two of Miss Baillie's plays on the passions, *De Montfort* and *Hatred*, were produced on the stage—a fact which points to their suitability for the cabinet rather than the footlights. On the contrary, *Virginius*, 1820, *The Hunchback*, 1832, *The Wife*, 1833, *The Lovechase*, 1837, and others by Knowles still hold the boards. Of the plays of Talfourd, *Ion*, a tragedy upon the Greek models, is the best. Reference has already been made to the *Remorse* of Coleridge. Mrs. Cowley ('Anna Maria') is the author of a sprightly comedy, the *Belle's Stratagem*; Miss Mitford and Miss Edgeworth both produced plays; and Monk Lewis was a fertile dramatist, whose *Rolla* is his best remembered work. One play of **John Tobin** (1770–1804), the *Honeymoon*, 1805, must not be forgotten. But the dramatic growths of this chapter are barren as compared with some of those which precede it—a circumstance as significant as it is regrettable.

## CHAPTER VIII.

### THE MODERN AGE.

[DECEASED AUTHORS.]

1835–1875.

131. SUMMARY OF THE PERIOD.—132. THE POETS: HOOD.—133. MRS. BROWNING. —134. OTHER POETS: MISS PROCTER, AYTOUN, SMITH, CLOUGH.—135. THE NOVELISTS: LYTTON, DICKENS, THACKERAY, LEVER, MRS. NICHOLLS, MRS. GASKELL, ETC.—136. THE HISTORIANS: MACAULAY, G. C. LEWIS, GROTE, ALISON, MILMAN, BUCKLE.—137. THE PHILOSOPHERS: HAMILTON, J. S. MILL.—138. THE THEOLOGIANS.—139. THE SCIENTIFIC WRITERS.—140. OTHER PROSE WRITERS: DE QUINCEY.—141. THE DRAMATIC WRITERS.

131. **Summary of the Period.**—Upon the threshold of these, our concluding chapters, it will perhaps be judicious at the outset to direct the reader's attention to the limitation of their range expressed by the words placed in brackets under the title. Most of the distinguished writers of this fast-waning century have already gone over to the great majority, although some, we hasten to add, still remain with us. Dealing, for divers reasons—of which it is sufficient to indicate the poverty of biographical material and the difficulties of contemporary criticism—with 'deceased' authors only, it will be obvious that the sketch of the 'Modern Age' comprised in these chapters must of necessity be inadequate and imperfect. And, even with regard to deceased authors, it is not always possible to separate the measured utterance of just criticism from that 'full voice which circles round the grave,' or to select only those estimates which are unbiassed by community of opinion or uncoloured by personal enthusiasm. In the systematic labours of intelligent German and French critics, who, it has often been observed, regard our contemporaries with something of the eyes with which they will be regarded by our descendants, we might perhaps trace out the germs of the judgment which is ultimately to be passed upon the Wordsworths and Shelleys, the Smolletts and Fieldings of our day. But an investigation such as this would involve is wholly beyond the province of the present work; and, in the succeeding pages, we shall confine ourselves to reproducing the

views and opinions of native critics, at the same time taking a somewhat larger license of quotation than we have permitted ourselves when dealing with remoter periods.

The consideration of the works of two of the greatest poets of the Victorian age, Alfred Tennyson and Robert Browning, is reserved for our concluding chapter, for we rejoice to recall that it is only during the last decade that their names have been among those of which this volume treats. So, too, with Dante Gabriel Rossetti and Christina, his sister; while William Morris and Coventry Patmore have still more recently passed from us. The poets, therefore, who fall within the scope of the present chapter are but few, the chief among them being Thomas Hood and Mrs. Browning.

In the department of prose fiction—a department in which this age rivals the great masterpieces of the eighteenth century—the losses have been more considerable. Although in 1875 the British Novelist was still represented by more than one eminent writer and a host of minor authors, we had no longer the keen satire and polished style of Thackeray, the exuberant vivacity and sentiment of Dickens, the scholarly versatility of Lytton, or the dashing narrative of Lever. Nor had we the fervid imagination of Charlotte Brontë, or the delightful domestic painting of Elizabeth Gaskell.

In History, too, our wealth had been great, and our losses also great. Macaulay, Grote, Cornewall Lewis, Alison, Milman, Buckle, had already gone from among us, and come, therefore, within the range of this chapter. In two of these cases the loss was heightened by the fact that death cut short the cherished labour of the author's life. The great Histories of Macaulay and Buckle are fragments, though fragments from which, as from the ruined arc of some uncompleted Cyclopean wall, the extent of the ground it was intended to enclose may still be conjectured.

In the ranks of the Philosophers a great breach had been made by the disappearance of one of the foremost of modern teachers, John Stuart Mill. But we must abridge a catalogue which would grow too long. The names of Hamilton and Maurice—of Whewell, Murchison and Herschel—of Hugh Miller, of Mrs. Somerville—of De Quincey and Mrs. Jameson, are but a few of those deceased authors who are included in these forty years of the 'Modern Age.'

132. **The Poets: Hood.**—Some of the drollest and most mirth-provoking verse of this century, and some of the most touching and pathetic poetry ever written, proceeded from the pen of the author of the *Song of the Shirt* (which first appeared in *Punch* in 1843) and the *Dream of Eugene Aram*, 1829. **Thomas Hood** (1799-1845) was at once an engaging writer and a genial and lovable man. His chief

works, in chronological order, are *Odes and Addresses to Great People; Whims and Oddities*, 1826; *National Tales*, 1827; the *Plea of the Midsummer Fairies, and other Poems*, 1828; the *Comic Annual*, 1830–42; *Tylney Hall*, a novel, 1834; *Up the Rhine*, 1840; *Poems*, 1846; *Poems of Wit and Humour*, 1847. 'In most of Hood's works, even in his puns and levities, there is a "spirit of good" directed to some kindly or philanthropic object. He had serious and mournful jests, which were the more effective from their strange and unexpected combinations. Those who came to laugh at folly remained to sympathise with want and suffering. The "various pen" of Hood, said Douglas Jerrold, "touched alike the springs of laughter and the sources of tears." Charles Lamb said Hood carried two faces under his *namesake*, a tragic one and a comic.' *

133. **Mrs. Browning.**—But the greatest name among the poets of the present chapter is that of a woman, **Elizabeth Barrett Browning** (1806 †–1861). Delicate health as a child, aggravated by the mental shock caused by the sudden death of her brother from drowning, condemned Miss Barrett to a darkened room and the life of an invalid. Yet in this solitude she ranged through all literature, and thence sent forth the splendid emotional poetry, quivering with that humanity and impatience of wrong which are marked characteristics of her powerful genius. One of her earliest works was an *Essay on Mind* (in heroics) and other poems, written in 1826. She was an accomplished linguist and familiar with the Greek and Latin classics —especially the former, her keen appreciation of which appears in the lines entitled *Wine of Cyprus*, addressed to her friend, the blind Hellenist, Hugh Stuart Boyd:

'Oh, our Æschylus, the thunderous,
How he drove the bolted breath
Through the cloud, to wedge it ponderous
In the gnarlèd oak beneath!
Oh, our Sophocles, the royal,
Who was born to monarch's place,
And who made the whole world loyal,
Less by kingly power than grace!

Our Euripides, the human,
With his droppings of warm tears,
And his touches of things common
Till they rose to touch the spheres!
Our Theocritus, our Bion,
And our Pindar's shining goals!—
These were cup-bearers undying
Of the wine that's meant for souls.' †

* Chambers's *Cyclop. of Eng. Lit.*, ii. 573; v. also the charming *Memorials of Thomas Hood*, by his Son and Daughter, 1860.

† Mrs. Browning was born March 6, 1806 (*not* 1809), at Coxhoe Hall, Co. Durham. Cf. R. Browning's *Note* in Vol. I. of Mrs. Browning's *Works*, ed. 1889–90.

Her next work (1833)—'an early failure' she terms it—was the afterwards re-written translation of *Prometheus Bound*; while in 1838 appeared *Seraphim, and other Poems. The Cry of the Children*, printed in *Blackwood* (1843), made a great stir, and added interest to the first collected edition of *Poems* (1844), which contained much new verse. Among this was *Lady Geraldine's Courtship*, with its well-known allusion to ROBERT BROWNING, whom she married in 1846. After her marriage Mrs. Browning settled in Italy, and, as a result of the Italian Revolutions of 1848 and 1849, published her *Casa Guidi Windows*, 1851, followed in 1860 by another work as earnestly espousing the Italian cause, *Poems before Congress*. Previous to this had appeared her masterpiece, *Aurora Leigh*, 1857, a blank verse poem abounding in autobiography, into which, we are told in the preface, 'her highest convictions upon Life and Art had entered.' This Mr. Ruskin considered the greatest poem of the century.

134. **Other Poets.**—Disregarding chronological order for the moment, we mention the only other of the poets belonging to this chapter who can be at all compared with Mrs. Browning, **Adelaide Ann Procter** (1825–64), the daughter of 'Barry Cornwall' (B. W. Procter), and the author of *Legends and Lyrics*, 1858; Second Series, 1860. Miss Procter's poems have an individual beauty and original grace of fancy which fully entitle them to a distinct place in English poetry. **David Macbeth Moir** (1798–1851), **William Edmonstoune Aytoun** (1813–1865), and **Alexander Smith** (1830–67), were Scotch poets. Moir, the 'Delta' of *Blackwood's Magazine*, was the author of many delicate and beautiful pieces. He also wrote the *Life of Mansie Wauch, Tailor in Dalkeith*, 1828, a very humorous work, and a series of excellent *Lectures on the Poetical Literature of the Last Half-Century*, 1851. Aytoun, who succeeded Moir as Professor of Literature and Belles Lettres in the University of Edinburgh, was for some years editor of *Blackwood*, and was the author of some spirited ballads entitled *Lays of the Scottish Cavaliers*, 1849; also of *Firmilian, a Spasmodic Tragedy*, 'by T. Percy Jones,' 1854, in which some modern forms of poetry are satirised; *Bothwell, a Poem*, 1856, &c. To Aytoun also we owe many of the parodies in the 'Bon Gaultier' *Book of Ballads*, in which his colleague was Sir Theodore Martin, the gifted translator of Goethe, Horace, Catullus, and the *Vita Nuova* of Dante. Alexander Smith's works are respectively entitled *Poems*, 1853; *City Poems*, 1857; and *Edwin of Deira*, 1861. He was also the author of a couple of novels, and of *Dreamthorp*, 1863,

a collection of essays, 'written in the country.' From **Arthur Hugh Clough** (1819-1861), Fellow and Tutor of Oriel College, we have some of the best existing English hexameters in the 'Long-Vacation pastoral,' entitled the *Bothie of Tober-na-Vuolich*, 1848. His collected poems also include *Amours de Voyage*, records of continental travel in 1848-9, and *Mari Magno, or Tales on Board*, written shortly before his death. Besides these he prepared a revision of Dryden's *Translation of Plutarch*. As a typical Rugby boy of Arnold's time, and an Oxonian of the Oxonians, Clough is the darling of many moderns. Much of what he did was of the best, but much in his short life was left undone. He lived, rather than wrote his poem, says the author of his *Memoir*. 'Few men, it is probable, have looked on nature more entirely in the spirit which his favourite Wordsworth expressed in the immortal lines on *Tintern*; fewer, perhaps, in this age have more completely worked out his ideal, "plain living and high thinking."' *

135. **The Novelists.**—Belonging by his brilliant talents and versatile successes to almost every department of literature—novelist, playwright, essayist, poet, biographer, orator, translator, politician, and historian—Edward Bulwer, **Lord Lytton** (1803-1873), if not by genius, yet by actual priority in the field of fiction, worthily heads the list of novelists in the present chapter. A patrician, like Shelley and Byron, he had already followed the example of the former by publishing, not a novel, but a poem—*Ismael, an Oriental Tale*, dated 1820—before he passed to Cambridge, where, in 1826, he took his B.A. degree. In 1825 he was awarded the Chancellor's Gold Medal for his poem on *Sculpture*; he also then published a collection of verse entitled *Weeds and Wild Flowers*. *O'Neil, or the Rebel*, followed in 1827, together with the novel of *Falkland* (afterwards suppressed). His next fiction, *Pelham, or the Adventures of a Gentleman*, 1828, was a success, and with it began the author's subsequent popularity. He was then three-and-twenty. *Pelham* was succeeded by a long line of fictions—*The Disowned*, 1829; *Devereux*, 1829; *Paul Clifford*, 1830; *Eugene Aram*, 1832; *Godolphin*, 1833; the *Pilgrims of the Rhine*, 1834; the *Last Days of Pompeii*, 1834; *Rienzi*, 1835; *Ernest Maltravers*, 1837; its sequel, *Alice*, 1838, forming, with the previous book, parts i. and ii. of the *Eleusinia*; *Night and Morning*, 1841; *Zanoni*, 1842; the *Last of the Barons*, 1843; *Lucretia*, 1846; *Harold*, 1848; the *Caxtons*, 1849, the first of the group of so-called 'Shandean novels;' *My Novel*, 1853; *What*

* F. T. Palgrave.

*will he do with it*, 1857; *A Strange Story*, published in *All the Year Round*, 1862; *Kenelm Chillingly*, 1873; and the *Parisians*, 1873, the last of which, at the time of his death, had commenced its anonymous course in *Blackwood's Magazine*.

Lord Lytton's poems after *O'Neil*, to name the more important only, are *Eva, and other Poems*, 1842; *Poems and Ballads* translated from Schiller, and prefaced by an excellent life of that poet, since reprinted in the author's collected Essays; the satire of the *New Timon*, 1847, out of some lines in which arose the now forgotten little passage of arms with the late Lord Tennyson; the epic of *King Arthur*, 1848; the *Lost Tales of Miletus*, 1866, a collection of legends in original rhythmical strophes, founded upon, though not directly imitating, the Greek metres; *St. Stephen's*, 1860; and a version of the *Odes* of Horace, 1869, with a preliminary life.

The dramatic works of Lord Lytton we shall later refer to. It remains to notice some of his more important miscellaneous works. These are the famous political pamphlet of the *Crisis*, 1834, which ran through no less than nineteen editions in as many weeks; the *Confessions of a Water Patient*, 1845; and the two volumes of *Caxtoniana, or Essays on Life, Literature, and Manners*, by 'Pisistratus Caxton,' 1863.

So wide in range and so diverse in character is the roll of Lord Lytton's productions that he often paid the penalty of versatility in the lack of response by a public not so elastic as himself. But he repeatedly courted the most unbiassed verdicts by issuing his works anonymously and declining to lean upon his already acquired reputation. *Godolphin*, the *Lady of Lyons*, the *Caxtons*, the *New Timon*, were so given to the world, and it was with a start of surprise that people first learned, a week or two after his death, that the remarkable *Coming Race* and the brilliant *Parisians* were the work of his pen. 'Whatever the character Lord Lytton essayed to fill, he worked at the object he put before himself with conscientious thoroughness until he had completed his design; and if he did not in every walk achieve equal distinction, he failed in none. His first efforts in poetry are now but little known, and are scarcely referred to, except as curious illustrations of Lord Byron's influence over his generation; nor is it likely that King Arthur will be long remembered in his Epic; but in later years Lord Lytton discovered the true limits of his poetic power. The vigour, wit, and polish of *St. Stephen's* entitle him to high rank in the masculine school of Dryden and Pope; the *Lost Tales of Miletus* have charmed scholars with their playful fancy, and the translations from Schiller have

been touched by Mr. Carlyle as the versions an English reader should consult who wishes to know the lyrics of the great German author. Those who are most familiar with Lord Lytton's essays are most fond of them, and are most persuaded that they have never received fit recognition. . . The author of the *Lady of Lyons* was flattered by the preference of every actress on the stage for the part of Pauline; and the audience in the most fastidious of our theatres have welcomed *Money* every night for more than six months past. The whole world knows his fame as Orator and Novelist, and remembers the singular range of knowledge and experience upon which he built up his success.'* 'We have no hesitation in affirming,' says another high critical authority, 'that, in the last years of his life, Lord Lytton was not only the foremost novelist, but the most eminent living writer in English literature.'†

The life of the next great novelist of the 'Modern Age' was written under singular advantages, nearly a generation ago, by a well-known pen.‡ Whether, on the whole, Mr. Forster's *Life* adds to or detracts from the personal prestige of the brilliant and genial writer whose friend and literary executor he was, our readers must judge for themselves. In these pages, the literary rather than the personal aspect of an author is the chief consideration, and the record of his working life would often alone absorb the whole space we can assign to him. **Charles Dickens** (1812–70) was born at Landport, in Portsea, his father being a clerk in the Navy Pay Office, and at that time stationed at Portsmouth. As a child, he delighted in reading, and chance directed him chiefly to the works of Cervantes, Le Sage, and the eighteenth-century classics which formed his father's little library. But this congenial course of training did not last. The father was transferred to London, fell into difficulties, passed into the Marshalsea prison, and his son was obliged to earn his living by a very subordinate employment in a warehouse in the Strand. In 1824, he was again sent to school (he had received some previous education at Chatham), and, in 1827, entered the office of a solicitor —a profession which he did not long pursue. Most of his early experiences have left their traces in his novels. The warehouse period is pretty accurately depicted in the earlier chapters of *David Copperfield*, as also the later school reminiscences; those of the prison days reappear in *Pickwick* and *Bleak House*, while it is doubtless to his

* *Times*, January 20th, 1873.
† *Quarterly Review*, April, 1873.
‡ v. *The Life of Charles Dickens*, by John Forster, the third and concluding volume of which appeared in February, 1874.

legal apprenticeship that we owe Uriah Heep, Dodson and Fogg, Sampson Brass, and the inimitable Dick Swiveller.

After leaving the law he set himself to the study of shorthand (*v.* chap. xxxviii. of *David Copperfield* on this head), and commenced reporting for the newspapers. Of the amenities of reporting in those days he gave a graphic account, in 1865, at the Newspaper Press Fund dinner. It was during this time that he began his first literary work in the shape of the sketches afterwards published, in 1836, under the title of *Sketches by Boz*—Boz being a family pet-name. The success of these gave rise to his association with Seymour, the artist, upon the scheme which subsequently grew into the famous *Posthumous Papers of The Pickwick Club*, published in a complete form in 1837. The overrunning humour, the geniality, the freshness, and the unflagging spirits of the story were irresistible. And here we take leave to quote a few words which explain some currently imputed characteristics of the further work of this popular humourist. 'Facetiousness pushed to extravagance was the fundamental idea of *Pickwick*. The characters were likenesses of actual persons with the salient peculiarities and weaknesses exaggerated. . . He (Dickens) was tempted to go on colouring highly in works which were framed upon a different principle. . . A tendency to indulge in melodramatic effects and overdrawn traits soon began to mar delineations which otherwise were traced by the hand of a master. The vice increased in his later works after he had traversed the round of his extensive observation, and fell back upon the artificial creations of his fancy. Even his humour which flowed in such a full tide, and appeared for many years to be inexhaustible, could not stream on in the plenitude of its affluence for ever, and as it became less spontaneous and brilliant he tried to give zest to his characters by magnifying their eccentricities.'* Thus much in anticipation. But he had a long course of triumphs before him ere he arrived at those later efforts to which the foregoing remarks are most justly applicable, and even then his immense influence and popularity remained unaffected by them. To *Pickwick* succeeded *Oliver Twist* and the *Life and Adventures of Nicholas Nickleby*, with its 'Dotheboys Hall,' 1839; the *Old Curiosity Shop*, 1840; *Barnaby Rudge*, 1841; the *Life and Adventures of Martin Chuzzlewit*, with its inimitable hypocrite Pecksniff, 1844; *Dealings with the Firm of Dombey and Son, Wholesale, Retail, and for Exportation*, 1848; the *Personal History of David Copperfield*, its author's 'favourite child,' 1850; *Bleak House*, 1853; *Hard Times*, 1854; *Little Dorrit*, 1857; a

* *Quarterly Review*, January, 1872, 140 (ccxxxii.)

*Tales of Two Cities*, 1859; *Great Expectations*, 1861; *Our Mutual Friend*, 1865; and the unfinished *Mystery of Edwin Drood*, 1870. Most of these books were published in the serial form of *Pickwick*, or in the pages of the weekly periodical started by Dickens in 1850 under the name of *Household Words*, which after being temporarily merged in *All the Year Round* again exists under its old name. Besides these there was the series of delightful *Christmas Stories*, which, commenced in 1843 by *A Christmas Carol in Prose*, was continued by the *Chimes*, 1844; the *Cricket on the Hearth*, 1845; the *Battle of Life*, 1846; and the *Haunted Man and the Ghost's Bargain*, 1848. The Essays entitled the *Uncommercial Traveller* (1860), *American Notes for General Circulation*, 1842, *Pictures from Italy*, 1846, and a *Child's History of England*, 1854, are the most important of his remaining works.

Dickens died on the 9th June, 1870; and the generation for whom (to borrow a phrase from that epitaph on Goldsmith which Johnson so obstinately refused to write in English) he had been *sive risus essent movendi, sive lacrimæ, affectuum potens at lenis dominator*, decreed him a resting-place in Poet's Corner. The time has scarcely arrived for an exact appreciation of his position as a writer. Some of his more obvious defects have been hinted at above; but his merits are far in excess of his faults. In his initial lines Mr. Forster calls him 'the most popular author of his day and one of the greatest humourists the age has produced,' and this qualification will, in all probability, be endorsed without reservation by the race of readers who have laughed over the wit of Sam Weller, and pitied the sorrows of Little Nell—have rejoiced in the eccentricities of Micawber and Mrs. Gamp, or shuddered with the ghastly horror of Jonas Chuzzlewit. Future critics will classify his affectations, and appraise his attempts at reforming abuses; they will note the limitations of his art and range of character; but they cannot fail, at the same time, to render justice to his vivid imagination, his genial humour, his earnestness, his humanity, and, above all, his purity. 'I think of these past writers (Sterne, &c.), and of one who lives among us now,' said his great rival Thackeray, 'and am grateful for the innocent laughter and the sweet and unsullied page which the author of *David Copperfield* gives to my children.'*

The 'green leaves' of the *Pickwick Papers* had long fluttered into English households, and other fictions as genial and humourful had succeeded them, before the name of another writer whom most of us

* *Lectures on the English Humourists*, 1864, 310: *Sterne and Goldsmith.*

delight to honour made its appearance on library tables. **William Makepeace Thackeray** (1811–63) was a man of six-and-thirty when *Vanity Fair* was first issued in monthly numbers. Born in Calcutta, he had come to England at the age of five. He was educated at the Charter House; afterwards at Trinity College, Cambridge, where he was the contemporary of Tennyson, John Sterling, and Lord Houghton. He left the university without taking a degree. His means were ample, and, until they were reduced by an unfortunate business connection, relieved him from the necessity of adopting a profession; and he travelled leisurely through Europe, visiting its capitals. It was at this period that he had the interview with Goethe at Weimar, the circumstances of which he relates in a letter published in Lewes's life of that poet.* When it became necessary for him to increase his income by his own exertions, he for a time leaned toward art, which he still continued to study at Paris. 'But it was destined,' says one of his few biographers, 'that he should paint in colours which will never crack and never need restoration. All his artist experience did him just as much good in literature as it could have in any other way; and in travelling through Europe to see pictures, he learned not them only, but men, manners, and languages. He read German; he knew French well and spoke it elegantly; and in market-places, *salons*, hotels, museums, studios, the sketch-book of his mind was always filling itself.'†

At the age of thirty, then, he began to direct his attention to literature. His earlier labours, not now always to be traced, were anonymous or pseudonymous. 'He wrote letters in the *Times* under the signature of Manlius Pennialinus.' He contributed to reviews —to newspapers. He wrote for *Fraser's Magazine* (established in 1830), for *Punch* (established in 1841), and for many other publications. Much of his work from 1841 to 1847 is contained in the volumes of *Miscellanies*, published in 1857. Not comprised in these, however, are the *Paris Sketch Book*, 1840; the *Second Funeral of Napoleon*, 1841; and the *Irish Sketch Book*, 1843, all published under his favourite *nom de plume* of 'Michael Angelo Titmarsh,'—'a name in which the dream of the artist still haunted the fancy of the humourist.' The list of the *Miscellanies* is too long for repetition. But in the touching *History of Samuel Titmarsh and the Great Hoggarty Diamond* he had already put forth his strength, and in the *Memoirs of Barry Lyndon, Esq.*, he had tried the ground of *Esmond*. The *Miscellanies* contain, besides, the *Yellow-Plush Papers*, with their wonderful spell-

* Lewes's *Life of Goethe*, 1864, 555.
† *Brief Memoir of Thackeray*, by James Hannay, 1864, 9–10.

ing, the *Book of Snobs*, contributed to *Punch*; the excellent parodies entitled *Novels by Eminent Hands* (*i.e.* Bulwer, Lever, G. P. R. James, Disraeli, &c.), and the *Ballads*. 'His (Thackeray's) poetic vein,' says Hannay, 'was curiously original.' 'Poetry was not the predominant mood of his mind, or the intellectual law by which the objects of his thought and observation were arranged and classified. But *inside* his fine common-sense understanding, there was, so to speak, a pool of poetry—like the *impluvium* in the hall of a Roman house, which gave an air of coolness and freshness and nature to the solid marble columns and tesselated floor.' * The *Chronicle of the Drum* is perhaps his highest poetical effort; but for the genuine Thackerean mixture of humour and pathos the reader is referred to the *Ballad of Bouillabaisse*, the *Cane-bottomed Chair*, *Ho, pretty page with the dimpled chin*, the bright little paraphrase of *Persicos odi;* and other familiar specimens.

To return to his prose writings. In 1847, with a completed training and a perfected style, he came before the world with his first great book—which, as usual, had been declined by publisher after publisher, like many another masterpiece from *Robinson Crusoe* to *Jane Eyre*. This was *Vanity Fair, a Novel without a Hero*, written in 1846-7-8, and which, aided by an appreciative article in the *Quarterly*, gradually compelled its audience. It was 'the key with which he opened the door of his fame.' Inconsecutive and irregular as was the plot (the incidents succeed each other as in ordinary life), it soon 'became known that a new delineator of life was at work in society, and one whose pen was as keen as the dissecting knife of the surgeon. An author had sprung up who dared to shame society by a strong and manly scorn, and by proclaiming that it ought to loathe [clothe?] itself in dust and ashes. The world was not unwilling to read the reflection of its foibles and its vices mirrored with so much wit, originality, and genius.'†

*Vanity Fair* was followed, in 1850, by the *History of Pendennis, his Fortunes and his Misfortunes, his Friends and his greatest Enemy*. The author's object was to describe the career of an ordinary English gentleman, 'no better nor worse than most educated men . . . with the notorious foibles and selfishness of their lives and their education.' The picture is accurate in the last degree, and it is perhaps by reason of its undraped, unvarnished truthfulness that we like the hero, Pendennis, no better than the hero Tom Jones. Tom Jones was a 'sorry scoundrel;' and there is reason for acquiescing in the verdict

* *Brief Memoir of Thackeray*, by James Hannay, 1864, 10.
† *Edinburgh Review*. January, 1873. 101 (cxxxvii.): *The Works of Thackeray*.

of a modern critic that Pendennis is a 'poor creature.' But the drawing of the subordinate characters is to the full as keen and fine as that of those in *Vanity Fair*, and the old tuft-hunter, Major Pendennis, may fairly stand comparison with Lord Steyne and Sir Pitt Crawley, the 'wicked nobleman' and the vulgar baronet of the earlier novel.

We must pass more rapidly over Thackeray's later works. *Vanity Fair* and *Pendennis* had appeared in the serial form. His next work, the *History of Henry Esmond, Esq., a Colonel in the service of her Majesty Queen Anne, Written by Himself*, 1852, came out in the ordinary three volumes of circulating libraries—a fact which partly explains its superior artistic unity. Thackeray delighted in the pseudo-Augustan age, and has reproduced with marvellous skill its manners, thoughts, feelings, and style.* 'Queen Anne's colonel writes his life—and a very interesting one it is—just as such a Queen Anne's colonel might be expected to write it;' and in this respect alone the book is on all hands regarded as a remarkable *tour de force*. In his next, he reverted to the familiar 'yellow covers,' producing a work which divides with *Vanity Fair* the honour of being his masterpiece, *i.e.*—*The Newcomes: Memoirs of a most respectable Family, Edited by Arthur Pendennis, Esq.*, 1855. This contains that admirable character of the old Indian officer and gentleman, Colonel Newcome, for a parallel to whom one must revert to 'My Uncle Toby' or Don Quixote; and one of the most charming of the author's feminine creations,—after Lady Castlewood in *Esmond*,—the colonel's niece, Ethel. The moral, if there be a moral to the book, is the evil arising from ill-assorted marriages. *The Virginians, a Tale of the last Century*, 1859, narrates the fortunes of Esmond's grandsons. *Lovel, the Widower, a Novelette*, 1860; the *Adventures of Philip on his Way through the World, showing Who Robbed Him, Who Helped Him, and Who Passed Him by*, 1862; and the beautiful fragment of *Denis Duval*, in which he returns to his favourite century, and the progress of which was checked by his death in 1863, are the chief of his remaining works. Like Bulwer, like Dickens, he died in harness.

From the foregoing paragraphs some of Thackeray's minor works, such as the series of Christmas stories which appeared from 1847 to 1854 (including the delicious 'Fireside Pantomime' entitled the *Rose and the Ring; or the Adventures of Prince Giglio and Prince Bulbo*, 1854), have, for want of space, been intentionally omitted. But the famous Lectures on the *English Humourists of the Eighteenth*

* *Cf.* the alleged *Spectator* 'for Tuesday, April 1, 1712,' containing the story of Jocasta, bk. iii. chap. iii.

*Century*, delivered in 1851, and the Lectures on the *Four Georges*, *Sketches of Manners, Morals, Court and Town Life*, delivered in 1855–7, cannot be so passed over. The pictures of Hogarth, Steele, Addison, and Fielding in the first-named of these works are in the author's best style, but with Swift and Sterne his sympathies (and many will say rightly) appear to have been imperfect. 'He came to the task of painting Swift prejudiced by Swift's ferocity, just as to that of painting Steele and Goldsmith, prejudiced by their kindliness, helplessness, and general weakness;'* and hence the sketches of the *Humourists* have been called 'models of writing, if not of biography.' Indeed, as regards style and beauty of composition, Thackeray had few equals. The *Four Georges* (sufficiently described by their sub-title), appeared in 1860 in the *Cornhill Magazine*, the herald venture of a long list of shilling monthlies, which date from the success of this one, launched under the prestige of the great novelist's editorship in January 1860. In it were published his last two novels and the fragment of a third, besides the mellow and kindly Montaigne-like *causeries* entitled *Roundabout Papers*.

'Mr. Thackeray's humour,' says Brimley, 'does not mainly consist in the creation of oddities of manner, habit, or feeling; but in so representing actual men and women as to excite a sense of incongruity in the reader's mind—a feeling that the follies and vices described are deviations from an ideal of humanity always present to the writer. The real is described vividly, with that perception of individuality which constitutes the artist; but the description implies and suggests a standard higher than itself, not by any direct assertion of such a standard, but by an unmistakable irony. . . It is this which makes Mr. Thackeray a profound moralist, just as Hogarth showed his knowledge of perspective by drawing a landscape throughout in violation of its rules.'† 'He had no notion,' says another writer, 'that much could be done by telling people to be good. He found it more telling to show that by being otherwise they were in danger of becoming unhappy, ridiculous, and contemptible. Yet he did not altogether neglect positive teaching. Many passages might be taken from his works—even from the remorseless *Book of Snobs* itself—which indicate the beauty of goodness; and the whole tendency of his writing, from the first to the last line he

* *Thackeray on Swift*, by J. Hannay: *Temple Bar*, Oct. 1867. The *Humourists* was annotated, for the author, by Mr. Hannay, to whose information about the novelist we may add that of Anthony Trollope, in the *Men of Letters* Series, 1879, and of Messrs. Merivale and Marzials, *Great Writers* Series, 1891. The latter contained some hitherto unpublished facts.

† Brimley, *Essays*, 1880, 253–6: *Esmond*.

penned during a long and active literary life, has invariably been to inspire a reverence for manliness and purity and truth.'*

Contemporary with Dickens, with Thackeray, and with Bulwer, the two former of whom he survived, comes another novelist endeared to this generation, **Charles Lever** (1806–72). Educated at Trinity College, Dublin, and Göttingen, Lever began life as a physician, afterwards occupying diplomatic posts at Florence, Spezzia, and Trieste, at which last place he died. In 1837, he began a series of racy sketches in the *Dublin Magazine* under the title of the *Confessions of Harry Lorrequer*, succeeded, in 1840, by *Charles O'Malley, the Irish Dragoon*. The welcome accorded to the spirit and dash of these works assured his popularity and determined his career. It is not needful for us to recall the long list of his novels, from those above named to his last in the *Cornhill Magazine—Lord Kilgobbin*, 1871. *Blackwood*, the *Dublin University*, *All the Year Round*, *St. Paul's*—each knew his pen and his unflagging powers. Long experience of the ins and outs of continental life give a singular variety and zest to his social sketches, and though his types are not universal, nor does he sound the deeper chords, yet in the delineation of lower Irish life he has had few or no rivals.

This age is rich in the works of women. To one in particular of the three daughters of a clergyman, living in a small and obscure provincial parsonage, we owe some of the most remarkable of modern novels. **Charlotte, Emily,** and **Ann Brontë** were the daughters of the Rev. Patrick Brontë, perpetual curate of Haworth, in Yorkshire. Charlotte, the most gifted of the trio, was born in 1816, and died in 1855, having lost her sisters in 1848 and 1849 respectively. Imaginative composition appears to have been an early amusement of the motherless girls, for, between 1829 and 1830, they had produced as many as twenty-two volumes of MS., much of which was in a hand as small as the minute extract-type of the present volume.† In 1846, preserving their initials under the pseudonyms of 'Currer,' 'Ellis,' and 'Acton Bell,' the sisters published a volume of miscellaneous poems without much success. Each had about this time a novel ready for the press. Emily and Ann succeeded in publishing their tales of *Wuthering Heights* and *Agnes Grey* together in 1847; Charlotte's *Professor* (afterwards published posthumously) was however declined. But, by 1847, she had completed a masterpiece—the novel of *Jane Eyre*. This, issued by Messrs. Smith and Elder in the October of that year,

* [Dr. John Brown], *N. British Rev.*, February, 1864, 259 (xl.)
† v. *Fac-simile* in the *Life* by Mrs. Gaskell.

attracted immediate attention, and the public interest was subsequently greatly heightened by the disclosure of the author's sex. *Jane Eyre* was followed, in 1849, by *Shirley*, and, in 1852, by *Villette*. In 1854 the now popular authoress was married to the Rev. A. B. Nicholls, and died in the following year. Her novels are too well known to need much detailed description here. The vigour, the white-heat of imagination, the pulsating eloquence of *Jane Eyre* still hold the modern reader as they did that more professional 'reader' to Messrs. Smith and Elder's firm, who sat up all night to finish the MS. '*Jane Eyre*' (we are translating from the French reviewer whom the authoress said appreciated her best) 'is not only Miss Brontë's finest romance, but it is the finest of contemporary romances.'*

Shortly after Charlotte Brontë died, an already well-known novelist and personal friend published her *Life*, 1857, a work which, bating some inaccuracies removed from subsequent editions, is a model of a biography. Little is known of the life of the writer, Mrs. **Elizabeth Gaskell** (1810–65), beyond the fact that she was the wife of a Unitarian minister in Manchester. Before the appearance of the Life of Mrs. Nicholls, she had published the novels of *Mary Barton*, 1848, 'a picture of Manchester life,' having for its groundwork the depression of trade in 1841–2; *Ruth*, and *Cranford*, 1853; and *North and South*, 1855. Her subsequent tales are *Sylvia's Lovers*, 1863, a story of the last century, which takes place in a little Northern whaling village; the beautiful cabinet-picture entitled *Cousin Phillis*; and the unfinished yet delightful tale of *Wives and Daughters*, 1865. The sweet, truthful, and pure domestic pictures in this most charming of modern novels of everyday life will not require to be further described here.

Of the novelists of the last epoch, many might be as fairly placed in this one, since several, *e.g.* Marryat, Hook, and G. P. R. James, continued to write long after the year 1835, at which this chapter begins. To the fictions of **Hood, Moir,** and **Alexander Smith** a reference has already been made. Those of **Douglas Jerrold** will be noticed under the 'Dramatic Writers.' Among the remaining deceased novelists must be mentioned **Samuel Lover**, 1797–1868, an admirable song-writer, and author of the Irish tales of *Rory O'More*, 1837; *Handy Andy*, 1842; and *Treasure Trove*, 1844; **Leitch Ritchie** (1800–65), sometime editor of *Chambers's Journal*,

* M. Emile Montégut, *Revue de Deux Mondes*, July 15, 1857. Mr. Augustine Birrell has written a life for the *Great Writers* Series, 1887. Mr. Clement Shorter's eagerly expected *Charlotte Brontë and her Circle* has just appeared, 1896.

and author of *Wearyfoot Common*, 1854, and other tales; **Mark Lemon** (1809-70), editor of *Punch*, and author of several genial novels and acting plays; **James Hannay** (1827–1873), a distinguished critic (to whose labours on Thackeray, Smollett, and others, this work has been more than once indebted), and author of the nautical novels of *Singleton Fontenoy*, 1850, and *Eustace Conyers*, 1855; **J. S. Le Fanu** (1814–1873), author of *Uncle Silas*, the *House by the Churchyard*, and other sombre and powerful works belonging to the 'Sensational School' of modern fiction; and a crowd of minor writers *quos nunc perscribere longum est.*

136. **The Historians.**—If the New Zealander, so often referred to by contemporary journalists, should chance hereafter to extend his inquiries into the historical literature of this age, he will probably arrive at the conclusion that the writer, by whom he was practically introduced to the public of this country, was the most brilliant, and certainly the most popular, of modern English historians. **Thomas Babington Macaulay** (1800–1859) was born at Rothley Temple in Leicestershire, his father being the well-known Abolitionist, Zachary Macaulay. He was educated at Trinity College, Cambridge, where, in 1819, he obtained a medal for a poem on *Pompeii*; and, in 1821, was elected Craven University Scholar, gaining, in the same year, another medal for a poem on *Eventide*. In 1822, he became B.A., and won a prize for an essay on William III. In 1824, he was elected Fellow; in 1826, he was called to the bar. As a barrister he made no great figure, and after his return to Parliament as member for Calne, in 1830, did not long continue to practise. But, on the other hand, he had early devoted his mind to literature; and, between June, 1823, and November, 1824, contributed numerous papers and poems to [Charles] *Knight's Quarterly Magazine*, in some of which his bias towards historical composition may be already discerned. A more important production than these, however, was his essay on a writer whose works had been his favourite study from boyhood (he is said indeed to have literally known *Paradise Lost* by heart), namely, the *Essay on Milton*, which appeared in the *Edinburgh Review* for 1825. This was the 'flying-post' of that famous series, which (to use one of his favourite phrases) may now, in one way or other, be truly said to be 'known to every school-boy.' In 1828 appeared, among others, the *Essay on Dryden* (included in the *Miscellaneous Writings*) and that on *Hallam*; in 1831, *Byron* and *Johnson*; in 1832, *Burleigh*; 1834, *Pitt*; 1837. *Bacon*; 1838, *Sir W. Temple*; 1839, *Church and State*; 1840, *Clive* and the *Lives of the Popes*; 1841, *Comic Dramatists of the Restoration* and

*Warren Hastings*; 1843, *Madame D'Arblay* and *Addison*. In these essays 'there is hardly an important period,' says Dean Milman, 'at least in our later history, which has not passed under his review. . . . Burleigh gives us the reign of Elizabeth; Bacon, that of James I.; Milton and Hampden, of Charles I. and the Republic; Temple (with Mackintosh's History), Charles II. and the Revolution; Horace Walpole, Chatham, Pitt, the Georges; Clive and Hastings, the rise of our Indian Empire. The variety of topics is almost as nothing to the variety of information on every topic: he seems to have read everything, and to recollect all that he had read.' *

During his absence in India as President of the Law Commission (1834–38), he had found leisure to continue his contributions to the *Edinburgh*. But now he was desirous of devoting himself to a life-long project, as present to his ambitions throughout as his Epic to Milton, namely, the *History of England*, 'from the accession of James II. to a time which is in the memory of men yet living.' In 1847 he lost his seat for Edinburgh, to which he was elected in 1839, and set to work in earnest at his long-cherished scheme. He was returned again for Edinburgh in 1852; but his parliamentary life may be said to have terminated with the reverse of 1847. In 1849, to complete the few remaining particulars of his life, he was made Lord Rector of the University of Glasgow; and, in 1857, raised to the peerage as Baron Macaulay of Rothley, in Leicestershire. Two years later he died (December 28, 1859), and was buried in Westminster Abbey.

The proposed extent of the famous History which absorbed his later years (for, with the exception of Lives of *Bunyan*, 1854; *Goldsmith*, 1856; *Johnson*, 1856; *Pitt*, 1859; and *Atterbury*, 1853, written for the *Encyclopædia Britannica*, he produced no other literary work), has been given from his opening lines. It reached, however, no further than the death of William III. The first pair of volumes appeared in 1849. Two more, expected breathlessly by the public, succeeded in 1855, and a fifth volume was published after his death. The extraordinary demand for this book forms a memorable event in publishing annals; and, despite its acknowledged sacrifices to effect and contrast, its reputation as a classic is a fact too common for repetition. The vast aggregation of facts and details, the lucid and sonorous style, the animation of the descriptions, and the critical vigour of the work as a whole, will survive the chippings and scrapings to which certain parts have been subjected.

* *Memoir of Lord Macaulay*, 1864, xix. Sir G. O. Trevelyan's *Life and Letters* of his uncle appeared in 1876, and is now accessible in a cheap form.

In 1842, Lord Macaulay had come before the world as a poet with the spirited *Lays of Ancient Rome* adding to the volume two of his earlier contributions to *Knight's Quarterly Magazine*, the *Battle of Ivry* and the kindling fragment of the *Armada*. The four Roman ballads, too, are fragmentary. The subjects are respectively the keeping of the bridge by *Horatius*, the death of *Virginia*, the *Battle of the Lake Regillus*, and the *Prophecy of Capys*. The author's object, he says in his preface, 'has been to transform some portions of early Roman history back into the poetry of which they were made.' They were spoken 'in the persons of ancient minstrels, who knew only what a Roman citizen, born three or four years before the Christian æra, may be supposed to have known, and who are in nowise above the passions and prejudices of their age and nation.' This standpoint will explain the limits and reservations of these noble lays. Action rather than passion is their leading characteristic. They are of the race of the Homeric poems and the Old English ballads, and deserve the praise of Sidney concerning the latter that they 'move the heart more than with a trumpet.'

Two of Macaulay's characteristics—his powers as a talker, and his marvellous memory—deserve especial record. In the former talent he fairly rivalled Johnson and Coleridge; and, as in their cases, his complete absorption of the conversation has sometimes been made the subject of jealous comment. 'His thoughts,' says Dean Milman, 'were like lightning, and clothed themselves at once in words. While other men were thinking what they should say, and how they should say it, Macaulay had said it all, and a great deal more.' On the other hand, his retentiveness was as remarkable as Scott's or Fuller's. He would quote books and authorities in conversation as freely as though he had the works themselves under his eye as he spoke. Nor did his power of recollection lie only in his own subjects, but grasped the last fugitive squib or *bon-mot* as securely as Milton's epic or a broadside for the History.

The animated spirit of the Roman Ballads of Macaulay drew from Brougham a wish that he would turn his thoughts to a *History of Rome*,—a suggestion which, as it would have further diverted the author from his unfinished masterpiece, we may be thankful was never acted upon. But the investigations to which the theories of Niebuhr as to the fabulous originals of early Roman History (warmly advocated by **Thomas Arnold**, 1795–1842, in his unfinished *History of Rome*) had given rise, were continued by more than one illustrious scholar. Such an one was **Sir George Cornewall Lewis** (1806–63), Chancellor of the Exchequer in 1855–8, and previously

editor of the *Edinburgh Review*. Besides translations of Boeckh on the *Public Economy of Athens*, of K. O. Müller's *Doric Race*, and (with Dr. Donaldson) of the latter's unfinished *Literature of Ancient Greece*, Sir G. C. Lewis wrote an *Enquiry into the Credibility of the Early Roman History*, 1855, in which he combats Niebuhr's views, and 'not only the results of his investigations, but the method by which he has arrived at them. He not only rejects Niebuhr's views as untenable, but maintains that it is impossible they should be otherwise. . . We do not believe that the future historian of Rome will acquiesce in his sweeping scepticism; but he will undoubtedly be indebted to him for the most ample and complete examination of his materials; and will derive from his elaborate essay that advantage which must always proceed from every fresh examination of an obscure subject by an independent and original thinker.'* Other works by this author are *On the Origin and Formation of the Romance Languages*, 1835; *On the Use and Abuse of Political Terms*; *On the Influence of Authority in Matters of Opinion*, 1849, &c.

The *History of Greece*, by Mitford (*see* p. 190, s. 126), was followed in 1835–40, by a work bearing the same title, but of stricter scholarship and more extensive research, from the pen of **Dr. Connop Thirlwall** (1797–1875). Both books have been now superseded by the labours in the same field of **George Grote** (1794–1871), who, after spending nearly thirty years of his life as a London banker, retired from business in 1843, and set to work in earnest to write a third and still more elaborate history, the materials for which he had for twenty years been accumulating. The first two volumes were published in 1846; the twelfth and last appeared in 1856. It was said by Hallam that he never knew a book take so rapid a flight to the highest summits of fame as this history. 'All other "Histories" of Greece,' wrote Sir Cornewall Lewis to the author upon its conclusion, 'are superseded by your work; and those who treat the subject hereafter must take your treatment of it as their starting-point. The established character of your "History" at our Universities, where its political principles would not make it acceptable, is a remarkable fact, and is creditable both to you and to them.'† Grote was Member for London from 1832 to 1841; and his political principles were those of the little group styled 'Philosophical Radicals,'‡—principles which had attracted him to Grecian

* *Quarterly Review*, March, 1856, 525, 352 (xcviii.)

† *Personal Life of George Grote*, by Mrs. Grote, 1873, 225.

‡ Defined by J. S. Mill as those 'who in politics observe the common manner of philosophers—that is, who, when they are discussing means, begin by considering the end, and when they desire to produce effects, think of causes.'

history as a theme for his pen. 'The idealised democracy of Athens, as Mr. Grote regarded it, is an ever-living protest against those forms of monarchical, aristocratic, and priestly government which he abhorred.'* His next work, *Plato and the other Companions of Sokrates*, appeared in 1865, and dealt with Greek speculation and philosophy. A companion work on *Aristotle* was in progress at his death, and two volumes of it have since been published. Some contributions to reviews excepted, a small volume of letters on *Swiss Politics*, 1847, is his only other noticeable work. He was elected a Trustee of the British Museum, 1859; Vice-Chancellor of the London University, 1862; and President of University College—in all of which duties he did active service; a pleasing record of which is contained in the *Memoir* by Mrs. Grote already quoted.

The marked politics of Macaulay's History are signified in the nickname of 'Whig Evangel,' which has been applied to his masterpiece. The next historian we have to name was as conspicuously a Tory, although his opinions cannot be said to have coloured his narrative so completely as in the case of Macaulay. In 1814, we learn from the Preface to the *History of Europe, from the commencement of the French Revolution to the Restoration of the Bourbons*, 1833–42, **Sir Archibald Alison** (1792–1867), then a young advocate on a visit to Paris, conceived the idea of writing the story of the French Revolutionary War. For fifteen years he collected materials, and for fifteen more composed the History of which the title is quoted above. In 1852–9 appeared a continuation,—the *History of Europe, from the Fall of Napoleon in* 1815, *to the Accession of Louis Napoleon, in* 1852. Diffuseness and a faulty style rather than actual inaccuracies of statement have been the chief critical charges against the author. But a work, which, beside translation into Continental languages, has received the honour of being rendered into Arabic and Hindustani, can plead a popularity to which the above defects apparently present no obstacle. 'It' (the 'History' of Alison) 'is, upon the whole, a valuable addition to European literature, evidently compiled with the greatest care: its narration, so far as we [the *Edinburgh Review*] can judge, is not perverted by the slightest partiality. Its defects, or what we deem such, are matters partly of taste, and partly of political opinion. Its merits are minuteness and honesty.' Besides the above-mentioned works, Alison wrote a *Life of the Duke of Marlborough*, 1847, and three volumes of *Essays*, published in 1849.

A writer who belongs to the previous chapter by a number of

* *Edinburgh Review*, July 1873, 242 (cxxxviii.)

poems and dramas reappears in this as an historian of high order. **Henry Hart Milman** (1791–1868), made Dean of St. Paul's in 1849, published successively a *History of the Jews*, 1829; a *History of Christianity from the Birth of Christ to the Abolition of Paganism in the Roman Empire*, 1840; and a *History of Latin Christianity*, 1854–6, continuing the last-named work. Dean Milman was also the author of a *Life of Horace*, prefixed to a splendid edition of that poet issued in 1849, and copiously illustrated with drawings of coins, gems, &c. One of his latest works (1865) was a series of translations from the lyric and later Greek poets (including versions of the *Agamemnon* of Æschylus and the *Bacchanals* of Euripides), being mostly translations interspersed in the lectures delivered by him while Professor of Poetry at Oxford, a post to which he was elected in 1821. His Histories have experienced the fate which awaits most ecclesiastical studies of the kind, viz.—opposition, not unmixed with charges of unsoundness on the writer's part; but most critics concur in commending their copious minuteness and comprehensive information.

A work that deserves more than a passing notice is the *History of Civilization* in England and France, Spain and Scotland, by **Henry Thomas Buckle** (1821–62), a production which was the result of long-sustained study and patient accumulation of material. The first volume appeared in 1857, and was followed in 1861 by a second. Unknown as a literary man—indeed he had mainly confined his labours from the age of twenty-one to preparation for his darling project, and had not published a line previously—its appearance took the public by surprise, and the author suddenly found himself famous. He fell a victim to over-work before he had completed his design, and died of fever at Damascus, to which place he had travelled in the search for health.

137. **The Philosophers.**—For the Edinburgh chair of Moral Philosophy, filled successively by Stewart and Brown (*see* p. 189, s. 125), one of the greatest *à priori* philosophers of this century, **Sir William Hamilton** (1788–1856), was, in 1820, an unsuccessful candidate. In 1821, he was appointed Professor of Universal History, and, in 1836, called to the Chair of Logic and Metaphysics, which he held until his death. The articles contributed by him to the *Edinburgh Review*, upon which his fame as a writer chiefly rests, were reprinted in 1852 under the title of *Discussions on Philosophy and Literature, Education and University Reform*. Sir William also edited the works of Reid, 1846, and, when he died, was engaged upon those of Dugald Stewart (*see* p. 189, s. 125). 'Sir William Hamilton, says the *Edinburgh Review*, 'has attained to the very highest distinc-

tion as a philosopher, and in some respects he is decidedly superior to any of his illustrious predecessors—Reid, Stewart, and Brown. With a remarkable power of analysis and discrimination, he combines great decision and elegance of style, and a degree of erudition that is almost without a parallel.' Upon this last point there is little difference of opinion. De Quincey calls him 'a monster of erudition,'—a title which may be set beside the 'book in breeches' applied by Sydney Smith to Macaulay.

The life of another eminent writer, **John Stuart Mill** (1806–1873), has been told by himself in his *Autobiography* (1873). His importance, declares a friendly critic,* rests upon no one great work, yet 'a multitude of small impressions may have the accumulated effect of a mighty whole, (and) who shall sum up Mill's collective influence as an instructor in Politics, Ethics, Logic, and Metaphysics?' We must perforce limit ourselves to the bare mention of some of these 'impressions.' Born at Pentonville, the extraordinary character of the education he received at the hands of the father, James Mill, the historian (*see* p. 190, s. 126) is fully described in the above-mentioned Life. In 1823, at the age of seventeen, he entered the India Office as a clerk under his father, who had been appointed Assistant-Examiner there in 1821. His education still went on under his father's care, and his leisure was devoted to botanical studies and pedestrianism. His 'first publicly-acknowledged literary work' was the preparation for the press, and annotation of, Bentham's *Rationale of Judicial Evidence*, 1827. Subsequently he contributed to the *Westminster Review*, established by Bentham in 1824, various articles, one being on Whately's *Logic*. Among other papers may be noted, as showing his width of range, an article on *Poetry and its Varieties*, published in the *Monthly Repository*, 1833. In 1835, he became editor of Sir William Molesworth's venture, the *London Review*, afterwards amalgamated with the *Westminster*, to which, *inter alia*, he contributed important articles on Civilization, on Bentham, Coleridge, the French poet, Alfred de Vigny, and the French publicist, Armand Carrel. But we must pass to the enumeration of his more important works. These are a *System of Logic*, 1843, styled by Mr. G. H. Lewes 'perhaps the greatest contribution to English speculation since Locke's *Essay*;' *Essays on Some Unsettled Questions of Political Economy*, 1844; *Principles of Political Economy*, 1848; *Dissertations* and *Discussions*, 1859 (which contained the famous essay *On Liberty*); *Considerations on Representative Government*, 1861; *Utilitarianism*, 1863; *Auguste Comte and Positivism*, and the *Examination of Sir*

* Prof. Bain, *J. S. Mill, a Criticism, with Personal Recollections*, 1882, p. 195.

*William Hamilton's Philosophy*, 1865; and the *Subjection of Women*, 1869. Mill had retired from the India House in 1858, where two years previously he had been made Chief Examiner of Indian Correspondence. In 1865, he was elected member for Westminster, and took a distinguished part in parliamentary affairs until the election of 1868, when he lost his seat. He died, on May 8, 1873, at Avignon, where the wife, to whose intellect and sympathies he has so touchingly referred in the *Autobiography*, is buried.

Another writer who may be included in this class, although he might be ranked with the Scientific Writers, was the late Master of Trinity, **William Whewell** (1795–1866), concerning whose wide and varied attainments it has been wittily said that science was his forte, and omniscience his foible. Of his numerous works we can only mention the *History of the Inductive Sciences*, 1837; *Philosophy of the Inductive Sciences*, 1840; and the well-known *Platonic Dialogues for English Readers*, 1859–61.

138. **The Theologians.**—Many of the authors in this class might with equal propriety be described as Philosophers or Scientific Writers, a fact which affords another example of the difficulties of that system of arbitrary classification concerning the conventional nature of which we have more than once warned our readers in the course of this work. The exact assignment of the writers in these three branches of literature is, however, of minor consequence, as, in an outline such as that proposed in these pages, the space allotted to Theology, Philosophy, and Science must be wholly inadequate to the importance of the subject. In this and the succeeding section we cannot pretend to do more than name the principal authors, and give the titles of two or three of their works, which, in the case of some of the following writers, are especially voluminous. **John Kitto** (1804–54) is chiefly memorable from his well-known *Cyclopædia of Biblical Literature*, 1843–5, and other works of similar description, in which his success is the more remarkable from the serious obstacles which total deafness opposed to his literary labours. **Richard Whately** (1787–1863), Archbishop of Dublin, was the author, among numerous other productions, of *Elements of Logic*, 1826; *Elements of Rhetoric*, 1828; *Introductory Lectures on Political Economy*, 1831; and a number of valuable theological works. He continued to write until his death. **Isaac Taylor** (1787–1865), the son of an Independent preacher, to which profession he had himself at first devoted his attention, sent forth from his literary seclusion at Stanford Rivers, a long list of theological and scientific works, of which we can only mention the *Natural History of Enthusiasm*,

1829; *Fanaticism*, 1833; and *Spiritual Despotism*, 1835. He, too, continued writing until late in life, one of his latest productions being *Considerations on the Pentateuch*, 1863, in answer to Bishop Colenso. Other theologians are **Frederick Denison Maurice** (1805–72), author of *Theological Essays*, 1853; *History of Moral and Metaphysical Philosophy*, completed in 1861, &c., and **Henry Alford** (1810–71), Dean of Canterbury, whose greatest production is his Greek Testament, with notes, 1849–61. Lastly, to the list must be added the name of **Samuel Wilberforce** (1805-73), Bishop of Winchester, author of the *Life* of his father, the famous William Wilberforce, 1838, and also of *Agathos*, 1840; *Eucharistica*, 1839; and various theological works.

139. **The Scientific Writers.**—Among the more distinguished scientific writers of this chapter must be mentioned **Sir David Brewster** (1781–68), whose chief works are the *Treatise on Optics*, 1831, and *More Worlds than One*, 1854; **Sir John Herschel** (1792 1871), author of numerous astronomical works; **Sir Roderick Murchison** (1792–1871), the well-known President of the Geographical Society, and author of a magnificent work on the *Silurian System*, 1839; and **Mrs. Mary Somerville** (1780–1872), author of the *Connexion of the Physical Sciences*, 1834, and *Physical Geography*, 1848. The works named are only a few of the writings of the authors in question. From a literary point of view the writer whose name we have reserved for the last is perhaps the most remarkable of the group. This is the wonderful Cromarty stone-dresser, **Hugh Miller** (1802–1856), whose progress from that humble vocation to the rank of one of the most distinguished of modern geologists must serve for a lasting example to struggling genius. His chief works in chronological order are the *Old Red Sandstone*, 1841; *Footprints of the Creator*, 1847; and the *Testimony of the Rocks*, 1857. He was also the author, *inter alia*, of an autobiographical work entitled *My Schools and Schoolmasters*, published in 1852. The last-named book but one was dearly purchased by the death by his own hand of the overstrained writer. Miller's eminence, in the words of Sir David Brewster, consists, not merely in his discovery 'of new and undescribed organisms in the *Old Sandstone*, but from the accuracy and beauty of his descriptions, the purity and elegance of his compositions, and the high tone of philosophy and religion which distinguishes all his writings. . . . With the exception of Burns, the uneducated genius which has done honour to Scotland during the last century has never displayed that

mental refinement and classical taste and intellectual energy which mark all the writings of our author.'

140. **Other Prose Writers.**—Among the writers of prose whose works are more or less of a miscellaneous character, and do not fall easily into any of the foregoing classes, the name of the famous 'English Opium-Eater' stands pre-eminent, both for the value and variety of his works, and the beauty and fastidious finish of his style. **Thomas De Quincey** (1785—1859) was born near Manchester, his father being a merchant there; and he was educated at Oxford, where he led a singularly reserved and uncommunicative life, absorbing himself wholly in the study of French, Latin, and Greek literature. Towards the close of his academical career, he made the acquaintance of Wordsworth, his visit to whom at Grasmere (*see* p. 165, s. 108) is minutely described in Chapter V. of his *Autobiographic Sketches*. In 1808-9 he moved into Wordsworth's cottage, which the latter had vacated for his house at Allan Bank; and here, in the midst of the lake-country, he lived for nearly twenty years. It was at this time that the habit to which we owe his famous *Confessions* began to gain ground, and he became a confirmed opium-eater, reaching at last the appalling dose of 8,000 drops a day. His experiences of, and ultimate victory * over, this enthralling drug, are contained in the papers published in 1821, in the *London Magazine*, which form his first literary production. Henceforth he became a frequent contributor, and a *littérateur* of established reputation. The *Confessions of an English Opium-Eater*, published in a separate form in 1822, were followed by a crowd of brilliant works, which in the edition of 1862-3 occupy sixteen octavo volumes. The bulk of his productions were contributed to *Tait's Magazine* and *Blackwood*. Among them may be particularised the *Dialogues of Three Templars on Political Economy*, 1824; *Logic of Political Economy*, 1844; *Suspiria de Profundis*, 1845; the *Vision of Sudden Death*, 1849; and the personal recollections comprised in the two volumes of *Autobiographic Sketches* and *Recollections of the Lakes*, forming xiv. and ii. of Messrs. Black's complete edition of his works above referred to. Of individual pieces the famous *Essay on Murder considered as one of the Fine Arts*, published in *Blackwood* in 1827, and the historical sketch of the *Flight of the Kalmuck Tartars*, may be particularised. De Quincey died on December 8, 1859, at

* The word 'victory' is used advisedly. Mr. Minto (*Handbook of English Prose Literature*, 1872, p. 41) points out that he never wholly relinquished the use of opium, although he ceased to be its slave. See 'H. A. Page's' *Life*, ed. 1881, ii. 309-339, for a medical view of his case. Prof. Masson has also written a *Life*.

Edinburgh, where, for the latter years of his life, he had chiefly resided.

The extract from his article in the *Encyclopædia Britannica* on Shakespeare, at pp. 65, 66, gives but a faint idea of De Quincey's supreme excellence, his nervous, copious, and elastic style of writing, in which he can scarcely be said to be approached by any modern, Macaulay alone excepted. For a lengthy analysis of its elements and qualities, the reader is referred to Mr. Minto's *Handbook of English Prose Literature*, where are adequately treated the compositions of this great writer, whose eloquent productions have been rightly termed 'a combination which centuries may never reproduce, but which every generation should study as one of the marvels of English literature.' *

**Mrs. Anna Jameson** (1794–1860) also requires to be mentioned among the prose writers of this epoch. Mrs. Jameson was a delicate and discriminating art-critic. Her chief works are *Handbook to the Public Galleries of Art in and near London*, 1842; *Memoirs of the Early Italian Painters*, 1845; *Legends of the Monastic Orders*, 1850; *Legends of the Madonna*, 1852, &c.

We cannot do better than devote some of the last lines of our account of the prose writers to one who has but recently gone from us, and whose strenuous exertions to promote a sound and cheap form of literature (the story of which he has told at length in his *Passages from a Working Life*), were unflagging and unfeigned. The name of **Charles Knight** (1791-1873) is familiar in many a household, where, at the commencement of the century, letters, if represented at all, were represented by the *Book of Dreams*, or the *Lives of Illustrious Highwaymen*. To the *Quarterly Magazine*, in which his contributors were Macaulay, Praed, Henry and Derwent Coleridge, Moultrie, and others, we have already referred (*see* p. 208, s. 135). But the works with which his name will remain more permanently associated are the *Penny Magazine*, first issued in 1832; and the *Penny Cyclopædia*, commenced in the following year, and finished in 1844. In his *Struggles of a Book against Excessive Taxation*, the author gives an interesting account of these two publications, which, however excellent, embarrassed him pecuniarily for years. Of his other magazines, periodicals, and miscellaneous works, we can only mention *William Shakespere, a Biography*, 1842, written to accompany his *Pictorial Edition* of that dramatist's works, and the excellent

* *Quarterly Review*, July, 1861, 35 (ex.)

*Popular History of England*, a book which may be held to have fairly attained its author's object, as tracing out and exhibiting all the movements that have gone to form the characters of the people.

With many of Charles Knight's enterprises (the *Penny Cyclopædia* especially) was connected a writer to whom our obligations during the course of this work have been considerable. Frequent reference has been made in the notes to the valuable *History of the English Language and Literature* of **George L. Craik** (1798–1866), Professor of English Literature at Queen's College, Belfast. One of his earliest works was the *Pursuit of Knowledge under Difficulties*, 1831; begun at the suggestion of Lord Brougham. Mr. Craik was also the author of *The English of Shakespeare*; the *Romance of the Peerage*, 1848–50; and other books characterised by sound reasoning and conscientious accuracy.

141. **The Dramatic Writers.**—The closing words of the last chapter might fitly serve as a prelude to this too brief section of our modern literature. Jerrold, Bulwer, and T. W. Robertson are the three most prominent names among the deceased dramatists of this chapter. The first, **Douglas Jerrold** (1803–57), was one of the most prompt and pungent of modern English wits. Originally a midshipman in the Royal Navy, he made his début as a dramatist in 1829, with the 'nautical and domestic drama' of *Black-Eyed Susan; or, All in the Downs*, produced at the Surrey Theatre, with T. P. Cooke, the actor, in the principal part of William. The piece grew in popularity, and ran for three hundred nights. 'All London went over the water, and Cooke became a personage in society, as Garrick had been in the days of Goodman's Fields. Covent Garden borrowed the play, and engaged the actor for an after-piece . . . . Actors and managers throughout the country reaped a golden harvest.' * So did not, however, the author, whose profits by what enriched so many, were but small. His first successful effort was followed by the *Rent Day*, produced in 1832, and based upon Wilkie's picture; *Bubbles of the Day*, 1842, which Charles Kemble said had wit enough for three comedies; *Time Works Wonders*, 1845; and numerous other plays. Jerrold was also one of the pillars of *Punch*, and author of several novels and humorous pieces, such as *St. Giles and St. James*, 1851; *A Man Made of Money*, 1849; *Chronicles of Clovernook*, 1846; the inimitable *Caudle Lectures*, 1846; and the pathetic *Story of a Feather*, 1844.

* *Life and Remains of Douglas Jerrold*, by Blanchard Jerrold, 1859, 85.

The chief dramatic works of **Lord Lytton** are the *Lady of Lyons*, 1838; *Richelieu*, 1838; and the comedy of *Money*, 1840; all still popular on the stage (*see* p. 199, s. 135). Lord Lytton also published, in 1869, a rhymed comedy entitled *Walpole; or, Every Man has his Price*; and, in aid of the funds for the establishment of the Guild of Literature and Art, he wrote *Not so Bad as we Seem*, 1851, of which *Punch* wittily remarked that it was 'Not so Good as we Expected.' It did not obtain a permanent place upon the stage.

A generation younger than Jerrold and Lytton, **T. W. Robertson** (1829–71) inaugurated a new school of realistic comedy by a series of six plays, which for some years rendered the Prince of Wales' Theatre one of the most fashionable resorts in London. In 1865 the *Saturday Review* remarked that 'some noise has been made by the production of a comedy called *Society*'; in 1863 *Ours* was 'the pet novelty of the day.' *Caste*, the greatest of the series, followed in 1867, and the 'Caste company,' the dramatist's biographer * declares, soon 'constituted a regular school for young actors—a kind of little Comédie Française.' *Play* appeared in 1868, *School* in 1869, and *M.P.*, when health was failing, in 1870. 'Robertson,' says an American critic, 'was a disciple of Thackeray. . . . His plays employ by means of action precisely the expedients that Thackeray employed by means of narrative—namely, contrast and suggestion. . . . In *Caste*, which is the best of his plays and the epitome of his observation and thought, the echoes of *Pendennis* and *Vanity Fair* are clearly audible. The piece is not imitative. Its originality would never be questioned; but there can be no doubt as to its school.'

* *The Principal Dramatic Works of T. W. R.* 2 vols. 1889. Edited, with a memoir, by his son.

## CHAPTER IX.

### THE MODERN AGE (*continued*),

[DECEASED AUTHORS.]

1875–1896.

142. SUMMARY OF THE PERIOD.—143. TENNYSON AND BROWNING.—144. OTHER POETS: MATTHEW ARNOLD, DANTE GABRIEL AND CHRISTINA ROSSETTI, SIR HENRY TAYLOR, WILLIAM MORRIS, ETC.—145. THE NOVELISTS: DISRAELI, GEORGE ELIOT, R. L. STEVENSON, KINGSLEY, TROLLOPE, CHARLES READE, ETC.—146. THE HISTORIANS: CARLYLE, FROUDE, GREEN, FREEMAN, ETC.—147. THE PHILOSOPHERS AND THEOLOGIANS: CARLYLE, NEWMAN, PUSEY, LIGHTFOOT, COLENSO, ETC.—148. THE SCIENTIFIC WRITERS: DARWIN, LYELL, HUXLEY, TYNDALL, ETC.—149. OTHER PROSE WRITERS: JOHN FORSTER, JAMES SPEDDING, SIR A. HELPS, ETC.—150. THE DRAMATIC WRITERS.

142. **Summary.**—Since the foregoing chapter was penned the century has drawn more than twenty years nearer to its close, and the 'great majority' to which allusion was then made has therefore been augmented by many a name which the plan of this work did not at that time allow us to include, but which must now be reckoned among those of our 'deceased authors.' Tennyson, whom Wordsworth fifty years ago described as 'decidedly the first of living poets,' and who so nobly maintained his pre-eminence to the last, has now 'crossed the bar,' and 'that which drew from out the boundless deep' has turned again home. Three years earlier, in the loved Italy of which he had written

> 'Open my heart and you will see
> Graved inside of it, "Italy!"'

Robert Browning, a poet of widely-divergent genius, had 'marched breast forward' into the unseen; and both poets now rest at the feet of Chaucer in the Abbey. At Lalcham, where he was born, the grass grows green round the grave of Matthew Arnold. At quiet little Birchington rests Dante Gabriel Rossetti, whom they laid 'by the pleasant shore, and in the hearing of the wave;' his sister Christina, who takes high rank among our female poets, lies

at Highgate; and at Kelmscott the rooks now caw in the branching elms that overhang the grave of William Morris.

Novels and novelists are still as abundant as ever, but seventeen years have passed since Benjamin Disraeli, Earl of Beaconsfield, in whom, as Mr. Birrell has remarked,* it is difficult to 'discern where the novelist ended and the statesman began,' was laid at Hughenden. In the same year (1880), as the grave at Highgate reminds us, the great 'novelist of the Midlands,' George Eliot, joined 'the choir invisible.' Charles Kingsley sleeps among the heather at Eversley. Henry Kingsley, Anthony Trollope, Charles Reade are gone. And less than three short years ago, in far-off Samoa, Robert Louis Stevenson, like the grammarian in Browning's poem, found his last resting-place upon a lofty mountain-peak.

Sixteen years have sped since the little group gathered in the rain, sleet, and sunshine of a February day around the grave of Thomas Carlyle in the village churchyard at Ecclefechan; and now from among historians Froude also has gone, and John Richard Green; while away in Spain, at Alicante, lies the historian of the *Norman Conquest*, Edward Freeman. The tragic death of Tyndall is still fresh in every memory; Huxley and Romanes are no more; chief among modern men of science, Darwin now rests in the Abbey, close by the tomb of Newton, whom in patient unassuming toil he so closely resembled.

Redcar holds what was mortal of one of the purest natures and the subtlest intellects of modern times, John Henry Newman; while in the Cathedral church of Oxford rests Dr. Pusey, whose name, like that of the Cardinal, takes the mind back half a century to the days of the Oxford movement. Dean Stanley and Archbishop Trench among theological writers; Sir Arthur Helps among essayists; John Forster and James Spedding among biographers—these and numerous others also call for mention, for they too now form part of that 'bearded grain' which the great 'Reaper whose name is Death' has been so busily harvesting.

143. **Tennyson and Browning.**—'Fifty years hence people will make pilgrimages to this spot,' said Arthur Henry Hallam of Somersby, the birthplace of his friend **Alfred, Lord Tennyson** (1809–1892). One of a large family—the fourth of twelve children of the Rev. George Clayton Tennyson, Rector of Somersby—Tennyson was born at the 'Old Rectory' of the tiny mid-Lincoln hamlet, which lies, not among fens, but amid the scenery which he himself has described,† with its undulating hills, its grey old

* In the *Obiter Dicta*.

† Cf. *In Memoriam*, c.-ci., the *Ode to Memory*, iv., and *A Farewell*.

granges, its trees and whispering reeds, its windy wolds from which the 'pastoral rivulet'—chief delight to a family of boys—'babbles down the plain.' Early a lover of poetry, feeling even as a boy of fifteen that the world must end when Byron died, his first verse is said to have been written at the age of five; and after school at Louth (1816–20), he and his elder brother Charles (*b.* 1808), afterwards **Charles Tennyson Turner,** 'crossed the Rubicon,' as their preface declares, with *Poems by Two Brothers* (1827), written between the ages of fifteen and eighteen. More fortunate than the boyish *Hours of Idleness* of Byron, these 102 exercises in metre were allowed by both reviewers and author to slumber quietly on the banks of Lethe. Passing in 1828 to Trinity College, Cambridge, Tennyson became intimate with **Arthur Henry Hallam** (1811–1833), son of the historian. Eighteen months Tennyson's junior, Hallam, a youth of great promise, was himself a poet,* critic, and student of philosophy, and a member of the little group of 'Apostles,' as the society called itself, which included, besides the two friends, Dean Alford, James Spedding, Archbishop Trench, Monckton Milnes (Lord Houghton), A. W. Kinglake, the historian of the Crimean War, and others. The meetings of this 'Water Club,' as Tennyson has termed it—'because there was no wine'—in Hallam's rooms, and Hallam's visits to Somersby—the picnics in the woods, the reading of poetry on the lawn, the harp-playing by moonlight—are embalmed in some of the finest verse of *In Memoriam.*† Shortly after entering college, where in 1829 he gained the Chancellor's medal for a blank verse poem on *Timbuctoo,* Tennyson issued, when aged twenty-one, *Poems, chiefly Lyrical* (1830). Of the fifty-six poems, thirty have found a permanent place in the poet's works, although, like all his verse, they have been subject to much revision. In the collected edition they extend as far as the sonnet to 'J. M. K.'—John Mitchell Kemble. Tennyson's early work is, unlike that of Shelley, mainly impersonal, possessing somewhat of the coldness he attributes to his own Maud, but not like her quite 'faultily faultless.' Coleridge, indeed, declared that Tennyson began to write verse before he knew metre, and it is noticeable that, marvellous as are his powers as an artist, his rhymes, even in his mature works, are

* Hallam's *Remains in Prose and Verse* were collected by his father, whose introductory memoir casts light on *In Memoriam.* The poems refer largely to the Tennysons. The sonnet *To My Mother* (1831), which speaks of his doubts, may be compared with *In Mem.* xcvi.; and the interesting *Lines Spoken in the Character of Pygmalion* (1832) doubtless addressed by Hallam to Emily Tennyson as Galatea, form a beautiful comment on the 'mimic picture's breathing grace' of *In Mem.* lxxviii.

† See *In Memoriam,* lxxxvii. (Cambridge), and lxxxix. (Somersby).

often faulty.* This may perchance account for his neglect of the sonnet, in which Wordsworth had so excelled. Two poems in this early collection, however, reveal the lofty ideal of his art—Miltonic and Wordsworthian in character—which he always maintained. In *The Poet* he claims wide *influence*, due to depth of *insight*:—

> 'He saw thro' life and death, thro' good and ill,
> He saw thro' his own soul,
> The marvel of the everlasting will,
> An open scroll
> Before him lay. . . .'

Clearness, beauty, and spirituality are prevalent notes throughout of Tennyson's work, and in *The Poet's Mind* he already insists upon all three.

At the end of 1832 (dated 1833) thirty poems appeared in another volume; twenty of these have been retained—as far as the lines to 'J. S.,' *i.e.* James Spedding, to the death of whose brother Thomas they make reference. In this volume, at the age of twenty-three, Tennyson, in the *Lady of Shalott*, first touched the main theme of his verse, the Arthurian legends: this, though based upon an Italian romantic version, is the germ of the later *Lancelot and Elaine* suggested by the work of Malory. In *Œnone*, *The Lotos Eaters*, and *Choric Song* are seen instances of the strong classical influence which is so marked a feature in Tennyson's verse, both in detail and, at times, in subject, as may be evidenced by the names of his latest works, the *Tiresias* volume (1885), the *Demeter* (1889), and the *Death of Œnone*, his last (1892). The *Two Voices* is an indication of his interest in speculative thought, of which *In Memoriam* is the most notable example. The *May Queen* and *Lady Clara Vere de Vere* also appeared in this volume. Arthur Hallam, while travelling with his father in 1833, died at Vienna, and for the next nine years Tennyson was practically silent, while his elegy on his friend did not appear till 1850, seventeen years after Hallam's death. Undoubtedly the mental and spiritual experiences of Tennyson after the loss of the friend upon whom he had leaned so much gave depth and breadth to the two volumes of 1842, and these at once placed him in the front rank of poets. The *Epic* and *Morte d'Arthur*, *Sir Galahad*, *Lancelot and Guinevere*, mark his growing interest in the legends of Arthur, and the first two reveal a deep interest in the course of contemporary thought. *Locksley Hall* rang

* *E.g.* see the *Palace of Art* (1832), and *In Memoriam* (1850). In the latter one rhyme in eight is defective—168 in all. See Mr. J. Jacobs' *Study* of the poem, 1894, p. 41, and the list given in his Appendix.

through the land like a trumpet blast. *Ulysses* vividly pictures the restless enterprise of modern life, under the guise of the aged Ithacan king. *Dora* and *The Gardener's Daughter* show the idyllic grace of what Mrs. Browning happily termed 'Tennyson's enchanted reverie.' In 1847 *The Princess*, the daintiest of Tennyson's longer poems, appeared; *merum sal*, like the *Rape of the Lock*, and like it destined to undergo much alteration, for not till the fifth edition of 1853 did it receive its final form. It deals in playful seriousness with the question of women's position and education, and is akin on the one side to *Love's Labour's Lost*, and on another to Spenser's legend of Radigund in the fifth book of the *Faerie Queene*. The real 'heroine of the piece,' to borrow Tennyson's own words,* is not, however, the princess who gives her name to the poem, but Lady Psyche's little babe; and the songs in which the child-influence is accentuated, although not in the first edition of the poem, were part of the original conception. The year 1850—the year of Wordsworth's *Prelude*, of Browning's *Christmas-Eve* and *Easter-Day*, and of Dickens' *David Copperfield*, was also the year of *In Memoriam*, of Tennyson's marriage to Miss Emily Sellwood of Horncastle, and of his election, after Wordsworth's death, to the post of Laureate. At Farringford, Freshwater, Isle of Wight, where he settled in 1853, his life was as secluded as that of Wordsworth at Rydal Mount, and although, in 1872, he purchased Aldworth, on Blackdown, Surrey, where he died, Farringford always remained in his possession. The Crimean war (1854–6) drew from him the *Charge of the Light Brigade*, the popularity of which led him to send a thousand copies to the soldiers in Russia; and *Maud* (1855), 'of all the author's poems perhaps the most powerful and the most intensely lyrical,' as Mr. F. T. Palgrave has truly called it, and the one which the poet himself classed with *Guinevere*, as the finest he had written, is artistically marred by its association with the same event; for the Crimean war was no such struggle as that marked by a Marathon or the destruction of an Armada, and this can hardly fail to affect the judgment on the exquisitely musical dramatic poem in which it is interwoven as a main motive in restoring a morbid nature to sympathy with others by acting and enduring with them.

With *Maud* what may be termed Tennyson's first period may be said to close. It had extended over twenty-five years (1830–55), and in it the lyric and true idyllic prevails. The years 1859–1872

* See Tennyson's letter of 1882 to Mr. Dawson, in the second edition of the latter's *Study of the Princess*. The poet wrote confirming Mr. Dawson's conception of the *rôle* of the child in the poem.

may be called his epic, or rather narrative, period—for Tennyson produced no true epic—during which he published eleven out of the twelve *Idylls of the King*, as well as the popular *Enoch Arden* volume (first called *Idylls of the Hearth*) in 1864. From 1875 to 1884 his strength was largely spent on his least successful work, the drama. He produced three historical plays:—*Queen Mary* (1875), *Harold* (1876), and *Becket* (1884). The *Falcon* was acted in 1879, *The Cup* in 1881, and the unfortunate *Promise of May* in 1882. The romantic pastoral *The Foresters* was both acted and printed ten years later, in 1892. Tennyson's work throughout is, in the main, singularly well sustained, and, like Browning, he maintained his productivity to the last, so that a fourth 'period' may conveniently be made from 1885–1892. With this may be classed the *Ballads* of 1880, a return to his older form with an increased dramatic power, which was heartily welcomed—a Sophoclean autumn, in which bloomed the fine vigour of *The Revenge*, the Lear like power of *Rizpah*, and the lines *In the Children's Hospital*, which, criticised as they were, have been characterised by Mr. Palgrave as 'the most absolutely pathetic poem known to me.' The *Tiresias* volume of 1885, *Locksley Hall Sixty Years Later* (1886), *Demeter* (1889), and *the Death of Œnone* (1892) belong to this time. In them his interest in life and contemporary thought is still marked; and of the author of *By an Evolutionist*, it was Huxley who said 'Tennyson's grasp of the principles of physical science was equal to that of the greatest experts.'*

The chief poem of the first period, Tennyson's most finished work, and one of the most remarkable of the century, is *In Memoriam*, consisting of 131 closely connected groups of stanzas written in a metre used by Ben Jonson and Lord Herbert of Cherbury, and employed by Rossetti at the very time when Tennyson was writing his poem.† An elegy like *Lycidas*, *Adonais*, and *Thyrsis*, it is much more; like them it abounds in personal references, it abounds also in philosophical reflections, not thrown, as in Browning's *La Saisiaz*, into argument, but expressed in little 'swallow-flights of song:'

> 'If these brief lays, of Sorrow born,
> Were taken to be such as closed
> Grave doubts and answers here proposed,
> Then these were such as men might scorn:
> Her part is not to part and prove.
> . . . . . .

* Cf. an article in the *New Review*, July 1896, by Wilfrel Ward.

† Cf. B. Jonson's *Underwoods*, xxxix. (an *Elegy*, it will be noticed). Rossetti wrote his *My Sister's Sleep* in 1847; it was published in the *Germ* in January 1850, before *In Memoriam*.

Nor dare she trust a larger lay,
But rather loosens from the lip
*Short swallow-flights of song*, that dip
Their wings in tears, and skim away.' *

When the clouds are heavy and the rain falls, the swallows in their wayward flight skim the surface of the pools; but when the rain ceases, and the clouds break and the blue sky appears, the swallows quit the earth and 'sweep in ever-highering circles up' toward heaven. So the poet in his poem rises from the gloom of sorrow and the mists of doubt to the height of serene faith, not by a regular series of 'stepping-stones,' but with the irregular flight of the bird, tending upward, but ever and anon sweeping downward —breaking 'the low beginnings of content'—and returning to former moods, even to former words and phrases. The poem may be termed an imaginative record of the feelings of the poet during the two years and a half after the death of his friend. Hallam died at Vienna, on September 15, 1833; and Tennyson, in the opening portion, artistically associates the gloom of autumn, when the chestnut is pattering to the ground, or the equinoctial gale is howling, with his own downcast state. Beginning thus in the decay of autumn, the poem closes in the period of hope and of promise—spring.

The first Christmas (1833) with its *mist* ushers in the first cycle of the poem (xxviii.–lxxvii.), a cycle of doubt, of questioning, and of woe. Carlyle, indeed, describes the poet in 1844 as 'a man solitary and sad, . . . dwelling in an element of gloom, carrying a bit of Chaos about him, which he is manufacturing into Cosmos,' and a little later as 'a truly interesting son of earth and son of heaven, who has almost lost his way amongst will-o'-the-wisps;' yet no poet is really to be identified with all the words he artistically utters, and Tennyson himself has made known that 'the "I" in the poems is not always the author speaking of himself, but the voice of the human race speaking through him.' † The sequence of time is closely marked throughout; spring (xxxviii.–xxxix.) is followed by the first anniversary of Hallam's death (lxxii.), the equinoctial storm—typical of the poet's state of unrest—being artistically contrasted with the calm of the next anniversary in the second cycle (lxxviii.–ciii.)—a cycle of *Peace*, the keynote of which is struck at once in the words 'and *calmly* fell our Christmas eve.' New Year (1835), spring, summer, and the second anniversary in autumn are

* *In Memoriam*, xlviii.
† Cf. Mr. A. Gatty's *Key to In Memoriam*, third ed. 1885. See also the *Nineteenth Century*, Jan. 1893.

all indicated, and during this cycle of peace the poet, no longer filled with doubt and questions, loves to calmly linger upon the past. He recalls the old days at Trinity, the pleasant holidays at Somersby, he re-reads the letters of his friend on the lawn of the old home 'where first we gazed upon the sky;' and the cycle closes with a description of the parting from this Somersby home, so that when, in civ., the third brief cycle is entered upon with the Christmas of 1835, it is in a new home—a change which prepares us for a further break from the old grief, and for the restored communion with his fellows with which the poem now deals—'I will not shut me from my kind.'

> 'Ring out the old, ring in the new,
> . . . . . .
> Ring out, ring out my mournful rhymes.'

As he now dwells upon his friend's character (cix.–cxiv.), it is as a type—'a noble type, appearing ere the times were ripe'—of what mankind may and should be; and from the retrospective mood of cxx.–cxxxi., in which the poet, so to speak, stands apart from, contemplates and reflects upon what he had previously written, he rises to a vision of human progress, and a profession of faith in

> 'That God which ever lives and loves,
> One God, one law, one element,
> And one far-off divine event,
> To which the whole creation moves.'

Thus, as the poet himself has told us, 'altogether private grief swells out into thought of and hopes for the whole world. It begins with a funeral and ends with a marriage, begins with death and ends in promise of life; a sort of *Divine Comedy*, cheerful at the close. It is a very impersonal poem, as well as a personal.'

If *In Memoriam* was the work of seventeen years, the Arthurian legends—which have also occupied the mind or the pen of Spenser, Milton, Dryden, Scott, and Wordsworth, and, among recent writers, of Matthew Arnold, William Morris, and Swinburne—claimed Tennyson's attention for half a century. *The Lady of Shalott* appeared in 1832; *Balin and Balan*, the last of those 'Idylls' which were begun in 1857, was issued in 1885. Tennyson when but twenty-four 'meant to write a great poem on Arthur, and began it with the *Morte d'Arthur*' of 1842, a poem which that 'deep-mouthed Bœotian' Walter Savage Landor considered 'more Homeric than any poem of our time.' True to his plan throughout, Tennyson adapted the legend to modern life, as is seen in the lines termed *The Epic* which precede it. It was the 'general decay of faith right thro' the

world,' the influence of German thought seen in works like Strauss, *Leben Jesu*, soon to make Mary Ann Evans ('George Eliot') 'Strauss-sick,' as she translated it (1846); geological pronouncements concerning the age of the world; theories of development as set forth a little later in such a popular work as the *Vestiges of Creation* (1844), that suggested this application and gave the poem an immediate hold upon the popular mind. When some cherished views seemed crumbling into dust, like the phantoms in his own *Holy Grail*, Tennyson in silver tones sounded the bugle-note of Hope:—

> 'The old order changeth, yielding place to new,
> And *God fulfils himself* in many ways,
> Lest one good custom should corrupt the world.'

The 'Arthur' of spiritual life might be sore smitten, seemingly unto death, but only to 'come again and thrice as fair.'

The first two of the Idylls were privately printed in 1857, as *Enid and Nimuë, The True and the False*; and these, with some changes, were published in 1859 together with two others, *Elaine* and *Guinevere*, the 'Nimuë' being renamed *Vivien*. Mr. Gladstone in reviewing these poems remarked that, 'though the Arthurian romance be no epic, it does not follow that no epic can be made out of it. . . . We do not despair of seeing Mr. Tennyson achieve, on the basis he has chosen, the structure of a full-formed epic.' Some indeed would claim the fulfilment of this, and Mr. Hutton has even gone so far as to say that Tennyson has 'written what is far more perfect as a work of art, though less imposing as a work of genius, than *Paradise Lost*'! * Truer criticism is that of Mr. Stopford Brooke: 'The *Idylls of the King*, as a whole, borders on the epic; it is not an epic. Its form forbids us to call it by that name, and I suppose that Tennyson, feeling this, gave it the name of the *Idylls* of the King.'† The poems, like all Tennyson's work, abound in beauty, yet as a work of art they present serious and manifest inconsistencies, and among these is an evident uncertainty of design or of execution. The second series of the poems, for instance, which appeared in 1869, was termed the '*Completion*' of the Idylls: it consisted of *The Coming of Arthur*, *The Holy Grail*, *Pelleas*, and *The Passing of Arthur*. 'This last,' the poet informed us, 'the earliest written of the poems (it is the *Morte d'Arthur* of 1842, with additions), is here connected with the rest in accordance with an

* *Literary Essays*, ed. 1888, p. 400.
† *Tennyson, his Art and Relation to Modern Life*, 1894. For Mr. Brooke's criticism of the *Idylls*, see his pp. 246-374.

early project of the author.' The first two of these poems introduce a wholly new element—that of allegory; and this was accentuated in the allegorical *Gareth and Lynette*, issued in a volume with the *Last Tournament*, in 1872. This volume, in the closing lines addressed 'To the Queen,' still further insisted on an allegorical meaning:—

> 'accept this old imperfect tale,
> New-old, and *shadowing Sense at war with Soul*
> Rather than that gray king, whose name, a ghost,
> Streams like a cloud, man-shaped, from mountain-peak,
> And cleaves to cairn and cromlech still; or him
> Of Geoffrey's book, or him of Malleor's.'

These latter being Geoffrey of Monmouth (see pp. 19–20) and Sir Thomas Malory (see pp. 21, 43), who is Tennyson's chief source for his legends. That the epic conception finally commended itself to the poet is manifest—in spite of the 'Completion' of 1869—by the late interpolation of *Balin and Balan* (1885), and the final division (in 1889) of *Geraint and Enid* into two poems, so as to make the traditional twelve epic 'books'—a number sacred since the days of Virgil, whose modesty, Fielding playfully suggested, led him to write but one half of the number contained in the *Iliad* and the *Odyssey*. Of the Idylls as a whole Mr. Stopford Brooke has well said, 'the poem is not plainly an allegory, nor is it plainly a story. . . . We glide from reality to vision, and from vision to reality. The things are not amalgamated.' In the *Faerie Queene* (see p. 54) Arthur was the embodiment of all the virtues treated of separately in the various books of the poem; in Tennyson, Arthur is something higher still—he is the soul itself. 'By King Arthur,' the poet himself has owned, '*I always meant the soul*, and by the Round Table the passions and capacities of a man.' As such, the '*Morte* d'Arthur' of earlier days became in the final plan the '*Passing* of Arthur;' for as with Browning so with Tennyson, the belief in immortality was passionately strong. In the partially sustained allegory Guinevere represents human nature, beautiful and attractive, but failing, and bringing failure upon others through imperfect subjection to the spiritual. But, so far as this main allegory is carried out—and it is not consistently or uniformly borne in mind—it cannot escape notice that it practically makes *Lancelot*, and not Arthur, the real hero; for he it is in whom

> 'the wholesome flower
> And poisonous grew together, each as each,
> Not to be pluck'd asunder.'

He it is who is both Arthur's 'mightiest' and Guinevere's slave he it is who, by virtue of his very humanity, is divided in his allegiance to the things of heaven and the things of earth.

The 'old imperfect tale' therefore has serious imperfections even in the hands of a literary artist such as Tennyson, who was himself convinced that 'a small vessel on fine lines is likely to float further' down the stream of time 'than a great raft.' But from the *Idylls*, as from his other verse, what a fleet of such little vessels detach themselves! Possessed of an exquisite power of observation—as is seen in his descriptions of nature and of the sea—Tennyson was endowed with a singular gift of word-painting, and his imagination ever tended to cast around his creations a 'purple mantle' such as he himself wore. His conception of his art was, he said, 'to get the workmanship as nearly perfect as possible,' and Browning well termed him 'in poetry—illustrious and consummate;' adding also 'in friendship—noble and sincere;'* and one other friend of his later years has told us that 'the simplicity, sensitiveness, freshness, and almost divine insight of a child were joined . . . to the dignity, sagacity, humour and knowledge of age at its noblest.'†

From the Laureate we turn to another 'great poet, a very great poet indeed, as the world will have to agree,' said Landor long ago—the 'good friend' to whom Tennyson dedicated his *Tiresias* volume, **Robert Browning** (1812–1889). This 'Danton of modern poetry,'‡ our Wagner in verse, the 'subtlest of writers, was the simplest of men, and he learned in serenity and happiness what he taught in song.' § A Londoner, like Chaucer, beside whom he now rests, he even as a child of eight sagely doubted whether to devote himself to poetry, art, or music; at twelve he already had his little MS. volume of Byronic verse ready, and at fourteen came under the more lasting sway of Shelley, 'the Suntreader' of his first published poem. Like Milton, but beginning even earlier, he was definitely trained for poetic work, with a parental devotion such as is seen in the early life of Ruskin. At twenty-one he published—anonymously—his poem *Pauline, the Fragment of a Confession* (1833), which so fascinated Dante Gabriel Rossetti that he copied at the British Museum the whole thousand lines of the unknown writer. Browning as instinctively turned to dramatic utterance as Tennyson to lyric

* Dedication of his *Selections*, Series I.

† Mr. Knowles (*Nineteenth Century*, January 1893), from whose article several of the above quotations of the poet's words are taken.

‡ Augustine Birrell, *Obiter Dicta*.

§ Edmund Gosse, *New Review*, 1890, p. 196; reprinted in his *Personalia*, 1890.

and idyllic, and he terms *Pauline* 'my earliest attempt at poetry always dramatic in principle, and so many utterances of so many imaginary persons, not mine.' Rarely indeed has a first work been more typical than this interesting 'almost muddle of a poem,' Mr. Stopford Brooke has called it, realistically condensing the poet's own criticism that 'good draughtsmanship and right handling were far beyond the artist at that time.' It shows an inclination for dramatic monologue, which culminated thirty-five years later in the *Ring and the Book*; an eager probing of the great questions of life, which marks his verse throughout; a phase of doubt, through which we know him to have passed, and in so doing to have indirectly given rise to one of the most widely known of modern hymns; * it expresses a belief in God, in Christianity, in immortality, which prevails even to the epilogue to *Asolando*; it reveals a close observance of nature, often obscured, but appearing from time to time, usually in the background; a love of music prophetic of *Abt Vogler* and the other 'musical' poems; while its description of Caravaggio's 'Andromeda' is a foretaste of what will develop into *Andrea del Sarto* and *Fra Lippo Lippi*. The poem, as well as *Paracelsus* (1835) and the much-abused *Sordello* (1840)—all instances of defective art combined with fragmentary beauty—also shows the poet's interest in the 'development of a soul—little else,' he has said, 'is worth study. I at least always thought so.' This interest, however, might perhaps be more truly defined as one in the *crises* which reveal development, for Mr. Pater's remark is true, that 'the poetry of Robert Browning is pre-eminently the poetry of situations;' yet *Men and Women*, the name given to the volume of 1855, aptly defines the subject of the poet's verse. It deals mainly with

> 'Man's thoughts and loves and hates:
> Earth is my vineyard, those grew there.' †

And with his abounding vitality and his wide sympathy, what a gallery of men and women has he vividly painted, in spite of all peculiarities in his delineation. Musical himself, his lines at times are harsh and rough; artistic himself, his verse may even be ungainly in its realism. Rocked to sleep as an infant to the sound of snatches of Anacreon; acting even in childhood, as his *Development* ‡ charmingly tells us, the story of Troy; growing up even to

* The *Nearer, my God, to Thee* of Sarah Flower (afterwards Sarah F. Adams: see Appendix E.), of whose sister, Eliza Flower, Mrs. Orr (*Life of Browning*, p. 37), says, 'If, in spite of his denials, any woman inspired *Pauline*, it can have been no other than she.'

† Epilogue to the *Pacchiarotto* volume, 1876. ‡ *Asolando* volume.

keep a diary in Greek, yet the classical aroma which breathes from the verse of Tennyson is almost wholly absent. Still the words written by the one who afterwards became his wife, in regard to his little paper-covered booklets entitled *Bells and Pomegranates* (1841–6), are true:—

'From Browning some "Pomegranate" which if cut deep down the middle
Shows *a heart within blood-tinctured of a veined humanity.*'

'He values thought more than expression; matter more than form; and, judging him from a strictly poetic point of view, he has lost his balance in this direction, as so many have lost it in the opposite one.'* Yet that this side of the question may be—and very often has been—unduly emphasised may be inferred from the words of so true a judge as Mr. Theodore Watts-Dunton, who speaks of hundreds of passages 'in which the music is quite new, quite his own, and *entirely beautiful.*'

Robert Browning, 'writer of plays,' produced seven: *Strafford* (1837); *King Victor and King Charles* (1842); *The Return of the Druses* and *A Blot in the 'Scutcheon* (1843); *Colombe's Birthday* (1844); *Luria* and *A Soul's Tragedy* (1846); as well as the lyrical drama of *Pippa Passes* (1841). Three of these plays were acted with distinct success.† *Pippa*, the most popular of Browning's longer works, is charmingly redolent of the pleasant hills of Asolo, where the poet wrote his last volume, *Asolando*; and its variety, its power—the tragic intensity of the scene between Sebald and Ottima—its pathos, as in the scene on the Duomo steps, and its lyrical beauty, give it a very high rank.

The little *Dramatic Lyrics* of 1842 contained a gem in *My Last Duchess*, then named *Italy*; and in it also appeared the popular *Pied Piper of Hamelin*, written for Macready's little son. The *Dramatic Romances and Lyrics* (1845) contained such poems as *How they Brought the Good News from Ghent*, the *Italian in England*, *The Lost Leader*, and *The Tomb at St. Praxed's*, of which Mr. Ruskin wrote: 'Robert Browning is unerring in every sentence he writes of the Middle Ages: always vital, right, and profound. . . . I know no other piece of modern prose or poetry in which there is so much told . . . of the Renaissance spirit. It is nearly all that I have said of the Central Renaissance in thirty pages of the *Stones of Venice* put into as many lines: Browning's also being the ante-

* Mrs. Orr, *Handbook to Browning*, p. 10, ed. 1892.
† See Mr. Gosse's article, *The Early Writings of Browning*, Century Magazine, 1881; reprinted in his Browning *Personalia*, 1890, pp. 15–74.

cedent work.' * In *Men and Women* (1855) the high-water mark of Browning's verse is often seen. These fifty poems included *Fra Lippo Lippi*, *Andrea del Sarto*, and the *Grammarian's Funeral*; the *Toccata of Galuppi* and *Master Hughues—Abt Vogler*, the greatest of the musical poems, did not appear till 1864; *Evelyn Hope*, *By the Fireside*, the *Epistle of Karshish*, *The Statue and the Bust*, and others; the whole closing with the well-known *One Word More*, addressed to his wife. He had married Miss Barrett in 1846 (see p. 196); after fifteen years of married life she died, in 1861, at Casa Guidi, Florence, and the lines *Prospice*, in *Dramatis Personæ* (1864), referring to this, were written soon after her death.

The *Ring and the Book* (1868–9), Browning's greatest work, a poem of 20,000 lines, is founded on a 'square old yellow book,' part print, part manuscript, which the poet bought in Florence, in June 1860. This old volume contains eighteen pamphlets stitched together by an amateur hand, these being chiefly the pleas, in Latin, of the four lawyers concerned in the trial of Count Guido Franceschini of Arezzo and four accomplices for the murder of his wife, Pompilia—who had fled from his home with a priest, Caponsacchi—and her reputed parents, in 1698. The evidence adduced is in Italian, as well as two popular accounts of the famous trial, published at the time, one taking the side of the husband, the other that of the wife: these two pamphlets certainly suggested two divisions of the poem, *Half Rome* and *The Other Half Rome*. Browning's facts are wholly taken from this old book and from a pamphlet which he afterwards found in London; † nor are there wanting hints, sufficient for one who had acquired the poet's mastery over dramatic monologue, for that peculiar feature of the poem by which the various speakers are made to tell the same story from different points of view; the extension of the 'books' to twelve being doubtless suggested by considerations similar to those mentioned for the *Idylls of the King*. So large a field would the discussion of this great poem present that we must limit ourselves to the bare mention of a few impressions. To Browning's friend Carlyle it was 'a wonderful book, one of the most wonderful poems ever written. I re-read it all through;' and he graciously added, 'all made out of an Old Bailey story that might have been told in ten lines, and only wants forgetting.' To Mr. Swinburne the *Guido* is 'so triumphant a thing that on its own ground it can be matched by no poet;' to R. L. Stevenson the *Pope* was 'one of the

* *Modern Painters*, iv. 377-9.

† Mrs. Orr's *Handbook* gives an account of this pamphlet.

noblest poems of the century;' to the *Edinburgh Review* of 1869 it appeared that 'in English literature the creative faculty of the poet has not produced three characters more beautiful or better for men to contemplate than' the Pope, Pompilia, and Caponsacchi. That the workmanship is uneven may be taken for granted; but it is Mr. Pater who declares that great art depends not on the form but on the matter. 'It is on the quality of the *matter* it informs or controls, its compass, its variety, its alliance to great ends, or the depth of the note of revolt, or the largeness of hope in it, that the greatness of literary art depends.' *

Browning's productivity, like that of Tennyson, lasted till the end, but with the *Ring and the Book* his chief work was done. In 1871 appeared the charming *Balaustion's Adventure*, with its 'transcript' of the *Alcestis*, followed by the *Herakles*—in *Aristophanes' Apology*, 1875—and the *Agamemnon*, 1877; scholarly but not pleasing renderings of the Greek. *Prince Hohenstiel Schwangau* (1871), *Fifine at the Fair* (1872), *The Red Cotton Nightcap Country* (1873), and *The Inn Album* (1875) were followed by the grotesque *Pacchiarotto* in the volume of 1876. *La Saisiaz* (1878), an argumentative poem on immortality suggested by the sudden death of a friend at a little villa of that name near Geneva, and by the 'Symposium' which had just appeared in the 'Nineteenth Century,' *On the Soul and Future Life*, may fairly be taken as the poet's contribution to this discussion; for the arguments of the various contributors—Huxley, F. Harrison, and others—are obviously present to his mind. The poem abounds in local colour, and in its treatment may be compared with the earlier religious poems, *Christmas-Eve* and *Easter-Day* (1850). The *Dramatic Idyls* of 1879–80, containing some ringing verse; *Jocoseria* (1883); *Ferishtah's Fancies* (1884); *Parleyings with Certain People* (1887), and *Asolando*, his last volume—written at Asolo—of the success of which the poet heard as he lay dying in the huge Rezzonico Palace at Venice in December of 1889, close a list of works of which it has been prophesied: 'Among the whole English-speaking peoples, in proportion as they grow in thought and in spirituality and in the love of men and women, the recognition and the praise of the main body of Browning's poetry will also grow into a power the result of which we cannot as yet conceive.' †

144. **Other Poets.**—Among those who dwell on the slopes of Parnassus **Matthew Arnold** (1822–1888), son of Dr. Arnold of

* See the end of his essay on 'Style,' in *Appreciations*, p. 36, ed. 1889.
† Stopford Brooke, *Contemporary Review*, Jan. 1890.

Rugby, finds a place. A Newdigate prizeman in 1843, he had issued several volumes of verse—the anonymous *Strayed Reveller* in 1849, *Empedocles* (1852), *Poems* (1853–5)—before he was called to occupy the chair of Professor of Poetry at Oxford (1857–1867), where he lectured on *Translating Homer* and on *The Study of Celtic Literature*. A strain of melancholy runs through his verse, which contrasts with the hopefulness of Tennyson and the 'glorious optimism' of Browning. His ear was quick for the 'melancholy long withdrawing roar' of the Sea of Faith, and earth too often seemed

> 'a darkling plain
> Swept with confused alarms of struggle and flight,
> Where ignorant armies clash and fight.'

He is at his best in 'a mood of regret,' it has been said, and in his elegies he excelled. The greatest, *Thyrsis*, written on the death of his friend Clough (see p. 197), should be read in connection with *The Scholar-Gipsy*; in *Rugby Chapel* he mourned his father; in the uneven *Westminster Abbey* his father's biographer, Dean Stanley; while the *Memorial Verses** on Wordsworth reveal one of the two great literary influences under which he wrote—that of the Lake poet, whose *protégé*, indeed, he was; and of the Greek writers, of whom he speaks in his sonnet *To a Friend* as 'propping' his mind 'in these bad days.' The classical influence may be most broadly illustrated by *Empedocles on Etna* and *Merope* (1858). An 'apostle of culture,' his work is marked by high finish: his sonnets, more than Miltonic in their limited number, are largely so in excellence. Among his narrative poems, *Sohrab and Rustum* deals with an Eastern theme, a vein traceable in the *Oriental Eclogues* of William Collins (1742), and even earlier, also in the poems of Southey (p. 168) and T. Moore, (p. 173), and in more recent days in the notable work of E. FitzGerald, mentioned below. *Balder Dead* indicates the influence of Northern myth, first seen in the verse of Thomas Gray,† and culminating in that of William Morris. **Dante Gabriel Rossetti** (1828–1882), son of an Italian patriot, refugee, and man of letters, was 'a man who lived a solitary life, and became eminent in two arts,' as poet and painter. He was a member of the little band of seven—Holman Hunt, Millais, and the poet's brother, W. M. Rossetti, being among them—who in that year of Revolutions, 1848, founded the 'Pre-Raphaelite Brotherhood.' Most of his first volume, the *Poems* of

* The charming lines on his household pets at Cobham must not be omitted: *Geist's Grave* and *Kaiser Dead*, on the two dogs, and *Poor Matthias*, the canary.

† See his *Odes* viii. and ix.; the latter is based upon the Balder myth.

1870, was written before he was twenty-five, and his only other original volume appeared in 1881 as *Ballads and Poems*. 'The most retiring man of genius of his day,' his outlook was not upon contemporary life: he is distinctly 'Romantic,' and as such his best and most vigorous work is in his Ballads:—*The White Ship* relates the familiar tragedy of 1120, as dramatically told by 'the butcher of Rouen, poor Berold;' the *Staff and Scrip*, a medieval legend altered and weakened; *Sister Helen*, a powerful poem; *Rose Mary*, Eastern in character; and his greatest narrative, *The King's Tragedy*, dealing with the death of the poet-king James I. of Scotland. It was the weird and the supernatural, which, true to the Romantic spirit, is usually present in these, that largely attracted him to such subjects, for 'any writing about devils, spectres, or the supernatural generally, always had a fascination for him.' * The well-known *Blessed Damozel*—a subject which also occupied his brush—and *My Sister's Sleep*—a purely imaginative poem—appeared in the short-lived *Germ*, the official organ of Pre-Raphaelitism, of which four numbers were issued in 1850. A truly romantic interest attaches to Rossetti's first volume of 1870, for upon the death of his wife in 1862, after two years of wedded life, the poet, to borrow the quaint Fuller-like remark of his friend Mr. Theodore Watts-Dunton, 'like Prospero, literally buried his wand,' and for seven years the poems lay in the grave, whence they were disinterred in 1869. The volume of 1881 first contained in a complete form *The House of Life*, a somewhat mystical sequence of 102 sonnets, often held to be his greatest work, and from it may be borrowed lines to describe the spirit in which the poet-painter wrought:—

> 'Under the arch of life, where love and death,
> Terror and mystery, guard her shrine, I saw
> Beauty enthroned; and though her gaze struck awe,
> I drew it in as simply as my breath.' †

In his sister **Christina Rossetti** (1830–1894), 'the soul whose breath among us was as a heavenward song,' ‡ we had the most spontaneous poet since Shelley. Unlike her brother, and unlike Tennyson, who so carefully revised their poems, 'she always wrote just as the impulse and the form of expression came to her, and if this did not come she wrote not at all'; § yet not even Tennyson nor Mr. Swinburne, whom that poet termed 'a tube through which all

* Preface to the *Poems* (ed. 1891, p. xxviii), by W. M. Rossetti, who has also (1895) edited his brother's Letters.
† Sonnet lxxvii. ‡ Swinburne.
§ W. M. Rossetti, quoted by Mr. Watts-Dunton, *Nineteenth Century*, Feb. 1895.

things blow into music,'* is at times more melodious or more finished in point of art than she who may divide with Mrs. Browning the claim to the first place among our female poets. The successful *Goblin Market and other Poems* of 1862 was soon followed by the *Prince's Progress* volume in 1866, and then, except for some charming nursery songs, no further verse appeared till *A Pageant and other Poems* in 1881, her other works being chiefly of a devotional character. Her longer poems are, like those of her brother, Romantic, but with a more fairy-like grace; her lyrics are unequal; her sonnets—as in *Monna Innominata*—nearly perfect; and of her devotional poetry, didactic though it be, it has been truly said 'she does not preach, she prays.' But it was not given to her to sound all the stops of the organ of life: 'she never realised evil. Living such a retired life, more like a cloistered nun than anything else, she knew little of the outside world or its ways, and refused on principle to have any distrust.' Somewhat in the spirit of the Romantic poets, the gaze of **Sir Henry Taylor** (1880–86) was backward, not on the legend, however, but on the life of the Middle Ages, and in the greatest of his five 'plays,' *Philip van Artevelde*, 1834, we breathe the air of the days of Froissart. This noble historical romance in dramatic form, though slow in action, is, like all his verse, rich in thought.† To **Edward FitzGerald** (1809–1883) it was given to produce a marvellous rendering (1859) of the Quatrains of Omar Khayyám, the astronomer-poet of Persia.

> 'A golden Eastern lay,
> Than which I know no version done
> In English more divinely well,'

wrote Tennyson,‡ and under the name of the Persian poet a nineteenth century 'Kitcat' of literary men now holds its periodical gatherings. The merit of FitzGerald's work, however, was not at once recognised, and in this at least it resembles the *Hwomely* (i.e. Homely) *Rhymes* of the Rev. **William Barnes** (1820–1886), author of three series of *Poems in the Dorset Dialect*, 1844, 1858, 1863. Devoid of passion, and avowedly narrow in range, Barnes is a true pastoral poet, original, tender, human, racy, and humorous. In the case of **James Thomson** (1834–1882), the second poet of that name—see p. 123—'fame, long expected, arrived—but only to look into the face of a dying man.' His *City of Dreadful Night*, 1880, a powerful poem, has been termed the 'Epic of Pessimism.' With

* For the influence of Miss Rossetti on Swinburne see the *Critical Kit-Kats* of Mr. Gosse (p. 153, 1896), who terms her 'one of the most perfect poets of the age.'

† His interesting *Autobiography* appeared in 1885. ‡ *Tiresias* volume.

regard to the virile verse of that passionate champion of woman, Mrs. **Augusta Webster** (1840–1894) time will decide whether in *The Sentence* (1887), one of her four dramas, we have, as Mr. W. M. Rossetti would claim, 'the supreme thing amid the work of all British poetesses.'

In **Charles Stuart Calverley** (1831–1884) we lost, 'perhaps the best parodist in the language,' one 'whose wit was refined common sense,' Mr. Leslie Stephen has said; and the recent death of **William Morris** (1834–1896) has deprived us of an artist in more senses than one. Notwithstanding the keen interest of the author of the *Earthly Paradise* in social questions for many years past, he had in that work proclaimed himself but the 'idle singer of an empty day,' one who had no power 'to ease the burden of your cares,' one who frankly asked 'why should I strive to set the crooked straight?' In these days his gaze also was toward the Middle Age, and in his earliest verse, *The Defence of Guinevere* (1858), 'its splendour, its gold and steel, its curiousness in armour and martial gear, lived again; and its inner sadness, doubt, and wonder, its fantastic passions were reborn.'* His chief work, *The Earthly Paradise* (1868–1870), contains in its 40,000 lines a storehouse of legend and tale. 'Certain gentlemen and mariners of Norway,' he tells us, 'having considered all they had heard of the Earthly Paradise, set sail to find it,' in the days when 'nigh the thronged wharf Geoffrey Chaucer's pen moved over bills of lading;' and finding in a dim Western land certain Greek settlers, they twice a month assemble to tell tales after the manner of the *Decameron* and Chaucer's great poem. The twenty-four tales illustrate the three marked influences on our modern poetry to which we have already had occasion to refer. There are classical tales, told by the Greeks, which may remind us also of Morris' own *Life and Death of Jason* (1867), and his renderings of the *Æneid* (1876), and the *Odyssey* (1887). There are medieval legends; and there are Norse tales, such as *The Lovers of Gudrun* and *The Fostering of Aslaug*. Morris himself visited Iceland, and considered 'its legend, song and story a very mine of noble and pleasant beauty and high manhood.' His *Sigurd the Volsung* (1876) is usually held to be his masterpiece. He also rendered, with Mr. Magnússon, the *Story of Grettir the Strong* (1869), and the *Story of the Volsungs* (1870). His *House of the Wolfings* appeared in 1889. Our old epic *Beowulf* was not forgotten, as we have seen,† and it speaks in semi-modern English through

* Andrew Lang, *Contemporary Review*, 1882.
† See p. 8 and Appendix A, Extract I.

the Caxtonian type of one of the last of those medieval-looking volumes which issued from his Kelmscott press, by means of which he strove to influence modern printing, just as for a quarter of a century he had so successfully influenced the decorative arts.

Space forbids more than the mention of the more recent loss of **Coventry Patmore** (1823–1896), best known by his widely popular *Angel of the House*, 1854, criticised by Geo. Brimley and praised by Mr. Ruskin as 'the sweetest analysis we possess of quiet modern domestic feeling.' This was followed by kindred poems, *The Espousals*, *Faithful for Ever*, and *The Victories of Love*; also by the *Unknown Eros*, 1877, and *Amelia*, 1878, in which higher metrical work is seen. Mere allusion must suffice to Richard Monckton Milnes (Lord Houghton), to Sir Francis Doyle, Hon. Roden Noel, and John Nichol; to the *Fables in Song* (1873) and *King Poppy* (1892) of **Lord Lytton**, 'Owen Meredith' (1821–1891), son of the novelist; to that 'poet of little things and little moments' **William Allingham** (1824–1889); to the vigorous lyrics and hexameter *Andromeda* (1858) of Charles Kingsley; the *Verses on Various Occasions* of Cardinal Newman; the *Spanish Gypsy* and other verse of 'George Eliot'; and the pleasant lines of R. L. Stevenson. Nay, even the rugged Carlyle himself ventured into verse—and fared therein as badly as King Alfred!*

145. **The Novelists.**—Few novels have made more stir at the time of their appearance than those of **Benjamin Disraeli**, Earl of Beaconsfield (1804–1881), of Jewish extraction and son of Isaac Disraeli (see p. 323). The first of these, the sparkling, audacious *Vivian Gray* (1826), 'spiced with that most appetising of all condiments—scandal,' bore on its title-page the words of Ancient Pistol, 'Why, then, the world's my oyster, which I with sword will open;' and the long process by which this hard-shelled creature was conquered, not by the sword but by the brain and tongue, lends an interest, apart from purely literary considerations, to the romantic career of one who is truly 'a great example of the steady perseverance of genius. . . . (for) Few men have sustained so long a series of defeats, so much ridicule and contempt, and have been so undaunted by disaster and misfortune.' After startling society by his first novel as a youth of two-and-twenty; spending three years in somewhat Byronic wanderings in Spain, Greece, and the Levant; and then publishing half a dozen novels in which, as in his later works, the effect of these Eastern wanderings is traceable, he entered Par-

* For Calverley, Lord de Tabley, William and Mary Howitt, and others, see Dictionary, Appendix E.

liament in 1837. The story of his maiden speech at the close of that year has often been told, how he stood in 'green coat, a waistcoat covered with gold chains, and black tie, without a collar . . . a face pale as death, coal-black eyes, and long black hair in curls,' amid the laughter and the jeers of those who interrupted his speech, till, when forced to resume his seat, he did so with the prophetic words, 'Ay, sir, I will sit down now; but the time will come when you *will* hear me!' Thirty years later he was Prime Minister; again from 1874–1880; in 1876, a peer of the realm; at his death, his sovereign, as a personal friend, visited his grave; and each succeeding springtime still sees his statue nearly buried in flowers. 'He had the faculty,' says the eminent foreign critic* from whom quotation has already been made, 'of foreseeing his destiny, and because he foresaw it he persevered.' 'It came at last, as everything does if men are firm and calm,' he had himself said in his *Sybil*. Much of the interest in his novels was undoubtedly ephemeral. *Coningsby* (1844) was a political manifesto in fiction of the ideas of the leader of the 'Young England' party; but it contains a gallery of brilliant portraits. *Sybil* (1845), the result of a tour in the North of England in 1844, dealt with a burning social problem, and its vivid and dramatic pictures of the misery of the factory and other folk may be compared with the work of Mrs. Gaskell's quieter pen (see p. 207), or with Mrs. Browning's lyric *Cry of the Children*. Another element in the interest excited by these works was that the writer was never purely imaginative; he continually glanced at prominent people, so that 'keys' to his stories were often forthcoming from other hands to explain real or supposed allusions. In *Venetia* (1837) this takes the form of making Byron and Shelley figure prominently. *Tancred* (1847) contains perhaps his most original work, and it glows with an Eastern glamour. After it he bade farewell to fiction for nearly a quarter of a century, and *Lothair* (1870)—delightfully burlesqued by Bret Harte—of which the author said that more copies were sold than of any novel for half a century, had a success due as much to the brilliant political career of its author as to its own merits. Ceasing in 1880 to be Premier, he produced his last work, *Endymion*, which, like the orb beloved by the shepherd of that name in Grecian legend, shone, if it shines at all, solely by reflected light.

In contrast with this eventful life stands that of the much greater novelist '**George Eliot**,' Mary Ann Cross (1819–1880), who, during her first twenty years at Griff House, near Nuneaton, fol-

* Georg Brandes, *Lord Beaconsfield: A Study*. English translation, 1880.

lowed by eight at Foleshill, Coventry, was storing her mind with those pictures of Warwickshire life which were to earn for her the name of the 'Novelist of the Midlands.' After the death of her father, in 1849, she, at the age of thirty-one, came to London, where for thirty years (1850–1880) she lived a most retiring life, varied by frequent visits abroad. Not till the age of thirty-seven did she attempt fiction. Her first literary work had been a translation of Strauss' *Leben Jesu* in 1846, and after her arrival in London, where she first wrote for and partly edited the *Westminster Review*, her speculative intellect soon brought her in contact with minds like those of Herbert Spencer and George Henry Lewes. In 1880 she married Mr. J. W. Cross, who, in 1885, told the story of her life through her letters and journals. Her twenty years of work as a novelist fall naturally into two portions, the first being a brief period of four or five years of 'spontaneous' production, beginning in 1857 with three very successful *Scenes from Clerical Life* (*Amos Barton*, *Mr. Gilfil's Love Story*, and *Janet's Repentance*), and closing with her greatest work of art, *Silas Marner* (1861). Between these lay her most popular tale, *Adam Bede*, which in 1859 divided public interest with such an epoch-making book as Darwin's *Origin of Species*; and *The Mill on the Floss* (1860), a work of genius indeed, but one which has been defined as a 'masterly fragment of fictitious biography in two volumes, followed by a second-rate one-volume novel, the three connected into a single whole by very inadequate links.'* The productivity of this short period—three novels and three novelettes—contrasts strongly with that of the remaining sixteen years, 1861–1877, during which only four novels appeared: —the Florentine historical tale, *Romola* (1863); *Felix Holt*, a decided failure (1866); *Middlemarch* (1871), the pictures of country-life in which vie with those of *Adam Bede*, but the note of melancholy struck in the words of the 'Prelude' is maintained throughout, and mars its music; in 1876, after another long interval of five years, appeared *Daniel Deronda*. In these later works 'the canvas of laborious culture is too often visible through the colouring of the picture. We find so much to think about, that we crave a little rest for simple enjoyment;' † or, as the writer herself once put it, 'I think of refining when novel readers think of skipping.' Her pose in the earlier works is that of the graceful upright basket-bearers of the Erectheum; in the later works she may support a heavier intellectual burden, but, Atlas-like, she bends beneath it;

* R. H. Hutton, *Essays on some Modern Guides of English Thought*, 1887.
† Frederic Harrison. *Fortnightly Review*, vol. xxxvii. 1885.

and it is no mere half-truth that Mr. Ruskin uttered when he said that great things in art are done with ease—like the sweep of Giotto's brush to form the perfect circle. The 'transition' is marked by *Romola*. 'She could put her finger on it as marking a well-defined transition in her life.'* . . . Marvellous as a psychological study, it is artistically deficient in structure, and still more so as a picture of Italian life, as Browning. Mazzini, and others have declared: for George Eliot did not know Italy as she knew her native Midlands. Except for a very brief visit in 1860, she had passed only thirty-four days in the city where her scene is laid. Spontaneous work was impossible, and the labour involved in its production was enormous. 'In her own words, "I began it a young woman—I finished it an old woman."'*

Her mind was speculative, highly cultured, and observing, as is seen in the shrewdness of her compact observations on life; keenly sensitive by nature, she craved and gave sympathy, and desired to make her readers see 'some of the poetry, of the pathos, of the tragedy, and the comedy lying in the experience of a human soul that looks out through dull grey eyes, and that speaks in a voice of quite ordinary tones.'† Hence also her delightful pictures of child-life, such as that of Eppie in *Silas Marner*. Intensely earnest—'my books,' said she, 'are deeply serious things to me'—she is a stern teacher of duty and of retribution, and insists that 'our deeds are like children that are born to us; they live and act apart from our will. Nay, children may be strangled, but deeds never.' 'When the story,' says Professor Dowden, 'concerns itself with the ruin or restitution of moral character, every other interest becomes subservient.'‡ 'The inexhaustible charm of George Sand,' says another critic, § 'the microscopic vivacity of Jane Austen, the pathetic oddities of Charles Dickens, the terrible Hogarthian pencil of Balzac and Thackeray, were all deliberately foregone by a novelist who read so deeply, who looked on life so profoundly, and who meditated so conscientiously, as George Eliot.' 'One rises from the study of her works,' declares a third, ‖ 'profoundly impressed with their thoroughness, their depth, their rich colouring, their marvellous humour, their laborious conscientiousness, their noble ethical standard, *and* their weariness—the weariness of a great speculative intellect which can find no true spring of elasticity and hope.'

* *Life and Letters*, p. 361 of the one-volume edition.
† *Amos Barton*, ch. v. *Cf.* also what is said of Dutch pictures in *Adam Bede*, ch. xvii.
‡ *Contemporary Review*, 1870.
§ Frederic Harrison, *loc. cit.*
‖ R. H. Hutton, *loc. cit.*

A contrast as vivid as that between the author of *Coningsby* and of *Adam Bede* exists between the work of the latter—'the most philosophic artist or most artistic philosopher in recent literature'—and that of the romance writer, **Robert Louis Stevenson** (1850–1894). George Eliot made a definite study of the 'science of character,' and, like an eminent living writer, produced at least one distinctly 'pyschological novel.' Stevenson has left no doubt as to his position; his work has been to lead an emphatic reaction against this. 'It is one thing,' he has said, 'to remark and to dissect with the most cutting logic the complications of life, and of the human spirit; it is quite another' 'to embody character, thought, or emotion, in some act or attitude that shall be remarkedly striking to the mind's eye. This is the highest and hardest thing to do in words, the thing which once accomplished equally delights the schoolboy and the sage;' 'the first is literature, but *the second is something besides, for it is likewise art.*' Stevenson, who in his verse and prose has given us many a glimpse into his own life, was born and educated at Edinburgh. Sprung from a family of distinguished lighthouse builders, he was destined to build Bell Rock towers and Skerryvores of a kind that should cast their light the wide world over, and to erect beacons that should be guides beyond the rugged shores of Scotland. The spirit of romance was upon him, as upon Scott, Dumas, and Hugo, from his childhood. 'Give me a highwayman, and I was full to the brim; a Jacobite would do, but the highwayman was my favourite dish,' he says of the days of his youth; and that youth he retained to the end. Despite deep draughts from the goblet of life there was no growing old, even a life-long struggle with disease could never wholly dim the brightness of his buoyant nature; and his mature verdict on a psychological novel—even that of a writer like George Meredith—was: 'How often I have read *Guy Mannering*, *Rob Roy*, or *Redgauntlet*, I have no means of guessing, having begun young. But it is either four or five times that I have read *The Egoist*.' All his early work appeared in magazines. *An Inland Voyage* (1878) was followed by *Travels with a Donkey in the Cevennes* (1879), and by the *New Arabian Nights* in 1882. But it was in *The Treasure Island* (1883) that he first definitely took his stand as a writer of romance, and won both reputation and reward. *Prince Otto* (1885) and *The Master of Ballantrae* (1889) had but a partial success; but of *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) it has been truly remarked that it was a classic from the day of its birth. *Kidnapped* also appeared in 1886, and was ultimately followed by a sequel, *Catriona*.

Latterly he worked in conjunction with his stepson, Mr. Lloyd Osbourne, in *The Wrecker* (1892), of which he privately wrote: 'It didn't set up to be a book, only a long tough yarn with some pictures of the manners of to-day in the greater world . . the world where men still live a man's life.'* *Weir of Hermiston* (1896) was left incomplete when he died in 1894 in Samoa, whither he had gone in search of health, and whence, during the last four years of his life, he wrote to his friend, Mr. Sidney Colvin, those *Vailima Letters* which appeared in 1895. Writer of romance as he was, he had the keenest insight into the realities of life, and his essays, *Memories and Portraits* (1887) dealing with his own life, and the earlier *Virginibus Puerisque* (1881), with that of others, are full of searching criticism. His verse *Underwoods* (1887) has, like all he wrote, the charm of his own personality; while his humour, unlike that of George Eliot, which appeared only in her works, manifested itself in his life, bubbling out in playful sketches and verse among the snows of Davos or beneath the skies of Southern France. If this and the faculty of romance were born with him, it was otherwise with his style. He has himself told how 'all through my boyhood and youth I was known and pointed at for the pattern of an idler, and yet I was always busy on my own private end, which was to learn to write. I kept always two books in my pocket, one to read and one to write in.'† He wrote descriptions of what he saw; he composed dialogues as he walked; he played the 'sedulous ape,' as he terms it, to the styles of Hazlitt, Lamb, Wordsworth, Sir Thomas Browne, Defoe, Hawthorne, Montaigne, Baudelaire, Oberman, Ruskin, Browning,—yes, even to *Sordello*!—Dumas, and various others; and that, 'like it or not,' declares he, 'is the way to learn to write . . . it was so, if one could trace it out, that all men have learned.'

Among those who, like George Eliot, spent their best strength in picturing English country life, that business-like novelist who served for thirty years as an official in the Post Office and whom Stevenson playfully credited with chronicling a certain amount of 'small beer,' **Anthony Trollope** (1815–1882), deserves a place. A prolific writer, like his mother and his brother, **Thomas Adolphus Trollope**, his realistic pictures of 'Barsetshire' contain his best work. *The Warden* (1855), *Barchester Towers*, *Dr. Thorne*, *Framley Parsonage*, and *The Last Chronicle of Barset* (1866–7) all belong to a series marked by much rather photographic but life-like conception

* *Vailima Letters*, p. 106, ed. 1895.
† *Memories and Portraits*, 1887: *A College Magazine*.

of character. He also wrote a 'political' group of novels, of which *The Prime Minister* may be taken as a type, and his *Orley Farm* has a place by itself. **Dinah Maria Mulock,** afterwards Mrs. Craik (1826–1887), in *John Halifax, Gentleman* (1857) limned a picture of ideal English middle-class life which forty years have not served to dim; and the *Tom Brown's Schooldays* of **Thomas Hughes** (1823–1896), which appeared in the same year, still retains its freshness. *Piccadilly*, the bright satirical society novel of **Laurence Oliphant** (1829–1888), was published in 1870, and what fate awaits the popular *Trilby* (1894) of the artist-author **George Du Maurier** (1834–1896) it would be premature to prophesy. By several writers fiction has been used for social aims. **Harriet Martineau** (1802–1876), a busy writer, produced in her earlier days a number of once famous but now forgotten *Tales*—'an unreadable mixture of fiction . . . with raw masses of the dismal science,' Mr. Leslie Stephen terms them:—*Illustrations of Political Economy* (1832–4), of the *Poor Law*, and of *Taxation* (1834). *Deerbrook* (1839) was her best tale, and the *Feats on the Fiord*, a children's tale (1841), was long popular; but she correctly gauged her own ability when she owned in her valuable *Autobiography* (1877) that 'she could popularise, though she could never discover nor invent.' **Charles Kingsley** (1819–1875) also had—largely under the influence of Carlyle and Maurice—a keen interest in social questions, as his *Yeast* (first published in *Fraser*, 1848) and *Alton Locke* (1850) give evidence; while in his *Westward Ho* (1855), which divides with *Two Years Ago* (1857) the claim of popularity, he gave a stirring picture of Elizabethan days; in *Hypatia* (1853) he pictured life in Alexandria with a distinct sense of its application to modern times; and in *Hereward the Wake* (1866) gave a sketch from the days of the Conqueror. The novels of his less widely known younger brother, **Henry Kingsley** (1830–1876), may perhaps ultimately rank higher. Among these are *Geoffrey Hamlyn*, 1859, and *The Hillyars and the Burtons*, 1865, based on his experiences in Australia; and *Ravenshoe*, 1861. As far as mere popularity is concerned few works have exceeded the historical romances of **William Harrison Ainsworth** (1805–1882), the 'Lancashire novelist.' In some at least of his forty tales—the best of which is perhaps *Old St. Paul's*—vivid conception of scene and incident, combined with a swift directness of touch, do much to compensate for the absence of any depth of character. To **Charles Reade** (1814–1884), however, has been assigned the palm of historical fiction. Sir Walter Besant has termed his mediæval romance *The Cloister and the*

*Hearth* (1861) 'the greatest historical novel in the language,' * and Mr. Swinburne places it 'among the very greatest masterpieces of narrative;' 'a story better conceived, better constructed, or better related, it would be difficult to find anywhere.' † Reade began fiction with his charming tale *Peg Woffington* (1853), which had in 1852 appeared as a play under the name of *Masks and Faces*. His earliest works, indeed, were plays, and nearly all his successful stories were afterwards arranged for the stage. He also manifested much interest in social questions, as in *It is Never too Late to Mend* (1856) and *Put Yourself in his Place* (1870). *Griffith Gaunt or Jealousy* (1865), less pleasing as a whole, may in some respects be placed beside and even above *The Cloister and the Hearth*. Among sensational novelists **William Wilkie Collins** (1824–1889) maintained supremacy with his *Woman in White* (1860), *Armadale* (1866), *The Moonstone* (1868), and *The New Magdalen* (1873); while by 1895 four hundred thousand copies of *East Lynne* (1861), by **Mrs. Henry Wood** (d. 1887), had been sold, and of her *Mrs. Halliburton's Troubles* (1862) nearly a third of that number had appeared. The novel of adventure has found vigorous if quite humble expression through the long series of *Scalp-hunters*, *Headless Horsemen*, and other exciting creations of Captain **Mayne Reid** (1818–1883), of Irish birth, who has embodied in his fiction much of his own experience in America, as store-keeper, negro-overseer, schoolmaster, actor, hunter, Indian warrior, soldier, and journalist.

146. **The Historians.**—'A paradoxical figure, solitary, proud, defiant, vivid, no literary man in the nineteenth century is likely to stand out more distinctly than **Thomas Carlyle** (1795–1881), both for faults and genius;' and it is quite possible, the writer of these words ‡ adds, that it will be 'as the author of the *French Revolution*, the most unique book of the century, that he will be chiefly remembered.' Certainly there can be no doubt as to the unique character of the position Carlyle long occupied—a position left vacant since the days of Dr. Johnson—as the acknowledged head of English letters; yet it was not simply as the writer of history, biography, or pamphlet, but as a prophet—the 'Chelsea Seer,' a 'spiritual volcano'—that he exerted an influence so potent that Walt Whitman could say: 'Consider for one moment the array of British thought . . . of the last fifty years . . . but with Carlyle left out! It would be like an army with no artillery.' The effect of his stirring words on the Kingsleys and the Ruskins in earlier

* See the preface to his edition of that work, 1894.
† *Essay* on Charles Reade. ‡ R. H. Hutton.

days may be judged from the record of Mr. Froude: 'To the young, the generous, to every one who took life seriously, who wished to make an honourable use of it, and could not be content with making money, his words were like the morning reveillée.' It may be true that 'as a revolutionary or pentecostal power on the sentiments of Englishmen, his influence is perhaps nearly spent, and, like the romantic school of Germany, will descend from the high level of faith to the tranquil honours of literature,' to quote the words of Dr. James Martineau.* But if this be so, a large share of such honour will rest on the 'wild savage book' of which the 'most angry and desperate man of genius then in the flesh' exclaimed on the January night of 1837, as he flung from the house after penning its last words: 'I know not whether this book is worth anything, nor what the world will do with it, or misdo, or entirely forbear to do, as is likeliest; but this I could tell the world: You have not had for a hundred years any book that comes more direct and flamingly from the heart of a living man. Do what you like with it, you——'† Conceived in 1832, the first volume was completed in 1834, and lent to John Stuart Mill, who, in the March of 1835, staggered into Carlyle's parlour, 'the very picture of desperation,' to tell the news that, through the carelessness of a servant, the manuscript had been burned! Carlyle had no notes; every vestige of his work was gone. In despair he began again; but not till 1837 did the book appear. It may be said to mark an epoch in historical composition, for it was published twelve years before the first volumes of Macaulay's *History*; and Carlyle and Macaulay had this in common, that both sought to use as the material of history all—even the most ephemeral—records of the past, so as to reconstruct, if possible, a living and moving picture of bygone days. Carlyle's strength may be said to lie mainly in his treatment of incident; he might almost endorse the view of Mr. R. L. Stevenson that 'the desire for knowledge, I had almost said the desire for meat, is not more deeply seated than this demand for fit and striking incident.' The fall of the Bastille, the march of the women to Versailles, the raising of the huge arena on the Champ de Mars in the 'Age of Gold,' the lumbering of the king's yellow 'Berline' to Varennes,‡ the deaths of the King, of the Queen, and of the 'sea-green incorruptible' Robespierre, when he, too, with his broken jaw bound in dirty linen, passes in the tumbril to the guillotine on the Place de la

* *Essays Philosophical and Theological*, 1879.

† Froude's *Th. Carlyle. A History of his Life in London*, 1834-81. I. 89, ed. 1890.

‡ Carlyle is now known to be inaccurate as to the number of hours occupied in the flight he so graphically describes.

Révolution—these and other incidents are flashed upon the reader with the utmost elaboration of every detail. 'In other writers,' says Professor Dowden, 'we may read more correctly the causes and the effects of the French Revolution. If we would feel the suck of the maëlstrom, and explore its green, glimmering terror, we must accompany Carlyle.' *

The life of Carlyle has been told at length by his friend and disciple Mr. J. A. Froude, who may perchance be better remembered for good and for evil in this connection than as a historian. Born at the little Border village of Ecclefechan in Dumfries—where his father, a mason, had built the tiny cottage, now, like the later Chelsea home, a kind of pilgrimage place—Carlyle was educated at the neighbouring Annan grammar-school, and then at Edinburgh University, in the hope that he would enter the Church of Scotland. He became a mathematical teacher, however,† kept a school at Kirkcaldy (1817–1818), then took to literature, and wrote—as he long continued to do—for various Reviews. A knowledge of German made him useful as a pioneer in the introduction of German literature, and led to a lifelong admiration for Goethe, whose *Wilhelm Meister* he translated in 1824; a *Life of Schiller* appeared in 1823–1824, and a volume on *German Romance* in 1827. He had, in 1826, married Jane Baillie Welsh, and in 1828 settled for six years at a lonely moorland house at Craigenputtock in his native county. Here he wrote his remarkable and largely autobiographical *Sartor Resartus*, which originally appeared in *Fraser's Magazine*, 1833–1834, and was separately published in 1838. In 1834 he moved to Cheyne Row, Chelsea, his home for nearly fifty years; here, after his long struggle, he won the fame to which allusion has been made, and here in 1881 he died. His historical works, other than the *French Revolution*, are the *Life and Letters of Oliver Cromwell* (1845), in which he did much to make living and to re-establish the fame of the great Protector; his *History of Frederick the Great* (1858–1865), in ten volumes, was the labour of thirteen years; and his *Life of John Sterling*, 1851, may be classed with the histories on account of its bearing on modern thought. He also issued a long series of social and political works—*Chartism* (1840), *Past and Present* (1843), *Latter-day Pamphlets* (1850), *Shooting Niagara, and after?* dealing with the Reform Bill of 1867. These are obviously more or less ephemeral. More permanent are some of his numerous biographies of great men, the best-known and

* *Transcripts and Studies.* Chapter on 'Victorian Literature.'
† His first publication was a translation of Legendre's *Geometry*, 1824.

most popular being the widely-circulated lectures on *Heroes and Hero Worship* (1841).

Among other historical writers whose style has an attraction apart from the matter of their work, **James Anthony Froude** (1818–1894), to whom allusion has already been made, finds a place. His *History of England from the fall of Wolsey to the Defeat of the Spanish Armada* (1856–1870) has had its accuracy seriously impugned; but even those who have criticised it have been reluctantly obliged to acknowledge its charm of style. Among his numerous other works may be mentioned the four series of *Short Studies on Great Subjects* (1867–1883). **John Richard Green** (1837–1883) produced in his *Short History of the English People* (1874) the most popular history since that of Macaulay, and a work of which six editions were called for within a year. Indeed, what 'Macaulay did for one period of English history, Green did for it as a whole. From a mass of scattered details he constructed a series of pictures which are full of life.' A literary artist of considerable skill, his work is not without inaccuracy, which arose both from the conditions under which he wrote, and from the magnitude of his attempt to combine in one whole the labours of special students of constitutional, social, literary, and economic history. **Alexander William Kinglake** (1809–1891), author of the *Invasion of the Crimea* (1863–87), may probably, in spite of some notable descriptions in that work, be better remembered as the author of *Eöthen* (1844), a record of travel in the East, which first made him known. **Arthur Penrhyn Stanley** (1815–1881), long a familiar figure as Dean of Westminster, produced while Professor of Ecclesiastical History at Oxford, *Lectures on the Eastern Church* (1861) and on the *Jewish Church* (1863–1865), marked, like his other works, by a fascination of style. His *Life of Dr. Arnold of Rugby* (1844) took its place at once among our best biographies. **Charles Merivale** (1808–1893), Dean of Ely, in his *History of Rome under the Empire* (1850–1864) produced a work which is still regarded as a standard authority.

At the head of the 'New School' of historians, in whom a tendency to subordinate literary style to what is of greater importance to the student, if not to the general reader—Fact—stands **Edward A. Freeman** (1823–1892), whose *History of the Norman Conquest* (1867–1879), with two supplementary volumes, in 1882, on William II., is his chief work. It is a veritable mine of research, dealing with the political rather than with the social side of the Conquest. Freeman is credited with having contributed two impor-

tant doctrines to modern historical study: the 'continuity of man's doings in Europe from the earliest times to the present day,' as exemplified in his brief but excellent *General Sketch of European History* (1872), and 'the value of geography and archæology as handmaids to the historian,' one part of which at least is set forth in his *Historical Geography*. **Sir John Robert Seeley** (1834–1895), Professor of History at Cambridge—in succession to Ch. Kingsley, 1869—as Freeman was at Oxford, was most widely known in connection with his *Ecce Homo* (1866). His *Life and Times of Stein* (1878) is a most valuable contribution to our knowledge of Germany during the Napoleonic wars. His *Expansion of England* appeared in 1883. **Walter F. Skene** (1809–1892), historiographer of Scotland, in his *Celtic Scotland* (1876–1880) contributed to our knowledge of the pre-Teutonic period not only of Scotland but of the whole Island; while the labours of **John Sherren Brewer** (1810–1879) at the Record Office for nearly a quarter of a century have given access to much that is at least 'history in the making.' His chief work is *The Reign of Henry VIII. from his Accession to the Death of Wolsey, Reviewed and Illustrated from Original Documents*, edited by his friend, Jas. Gairdner, in 1884. **Sir Thomas Erskine May** (1815–1886) wrote, in 1861–1863, as a continuation of Hallam, a *Constitutional History from* 1760–1860; but his chief work, and one recognised as authoritative, is his *Privileges, Proceedings, and the Usage of Parliament* (1844), continually revised in subsequent editions.

147. **The Philosophers and Theologians.**—The name of **Thomas Carlyle** again calls for mention here, for his *Sartor Resartus*, dealing with the 'Philosophy of Clothes,' contains the essence of all his spiritual teaching, and in the second of its three books records his own spiritual struggles. It is a counterblast to materialism. 'The Universe is but one vast Symbol of God: nay, if thou wilt have it, what is man himself but a Symbol of God?'* Nature is 'the living visible *Garment* of God:' man is a 'Soul, a Spirit and divine Apparition,' deep hidden under the '*Garment* of Flesh;' and similarly of all things material, 'the thing visible, nay, the thing imagined, the thing in any way conceived as visible, what is it but a *Garment*, a Clothing of the higher celestial Invisible?'† And the beginning of all wisdom, says Carlyle, is to look fixedly on all such clothing till it becomes transparent, and the spiritual is clear to view. In his *Journal* he further writes thus: 'That the Supernatural differs not from the Natural is a

* Book III. ch. iii. † Book I. ch. viii.

great truth which the last century (especially in France) has been engaged in demonstrating. The Philosophers went far wrong, however, in this, that instead of *raising the natural to the supernatural*, they strove to sink the supernatural to the natural. The gist of my whole way of thought is to do not the latter, but the former. I feel it to be the epitome of much good for this and following generations.' **Thomas Hill Green** (1836–1882), Professor of Moral Philosophy at Oxford, a deep thinker and 'an earnest and noble spirit devoted . . . to the active service of his fellow-men,' exerted a strong influence upon modern thought. A leading exponent of Kant, he applied his keen logic to a searching criticism of English philosophy from Locke to Hume in two elaborate Introductions to the latter's *Treatise on Human Nature* (1874–5); and afterwards to the positions of Herbert Spencer and G. H. Lewes. His constructive work appeared after his death in the *Prolegomena to Ethics*, 1883. **William Kingdon Clifford** (1845–1879), eminent also as a mathematician, opposed the modern Hegelians and looked back with reverence to leaders of the English school of thought such as Berkeley and Hume, while holding that their views need modification under the modern teaching of Evolution. His *Lectures and Essays* (1879) are termed by Mr. Leslie Stephen, one of the editors, 'a collection of fragmentary though luminous suggestions.' Professor **Thomas Henry Huxley,** most widely known for his scientific attainments, also frequently dealt with philosophic subjects, and in 1879 produced a monograph on *Hume*. **George Henry Lewes** (1817–1878), a busy miscellaneous writer, chiefly notable for his *Life of Goethe* (1855), wrote a vivacious and popular *Biographical History of Philosophy* (1845-6), in which he skilfully interwove the personal history of thinkers with an account of their views, but, if we may once more quote Mr. Leslie Stephen, 'the book represents rather the impressions of a very quick and brilliant journalist than the investigations of a profound student.' His *Problems of Life and Mind* (1874–1879) show him, as indeed in the main he always is, a follower of Comte, whose works **Harriet Martineau** freely translated in 1853.

In theology one of the most potent influences of modern days bears the name of the Oxford Movement, for 'Oxford men started it and guided it. At Oxford were raised its first hopes, and Oxford was the scene of its first successes. At Oxford were its deep disappointments, and its apparently fatal defeat. And it won and lost as a champion of English theology and religion a man of genius

whose name is among the illustrious names of his age,'* **John Henry Newman** (1801–1890). The atmosphere of change at the time of the Reform Bill of 1832 was not confined to matters political; the Irish Church Bill of 1833, which, among other changes, seemed to many to do but scant justice in abolishing ten out of twenty-two Protestant bishoprics in a land where but one in nine of the inhabitants held that form of faith, filled the minds of others with a deep alarm which found expression in the Assize sermon on *National Apostasy* by the retiring, unobtrusive **John Keble** (1792–1866). He was Professor of Poetry at Oxford (1831–1841), and was widely known as the author of *The Christian Year* (1827); the last thirty years of his life he was vicar of Hursley, near Winchester, where he lies buried. Newman ever regarded the date of this sermon, July 14, as the 'start of the religious movement of 1833.'† Two weeks later there was held at the parsonage of Hugh James Rose, the 'Hadleigh Conference' among a few friends. 'We felt ourselves,' says one of these, 'assailed by enemies from without and foes within. . . . In Ireland ten bishoprics suppressed. We were advised to feel thankful that a more sweeping measure had not been adopted. What was to come next?'‡ One proposed a kind of Church Defence Association; another a petition of clergy and laity to the Archbishop of Canterbury: while three Oriel men —Newman, Keble, and **Richard Hurrell Froude** (1803–1836), brother of the historian, determined by a series of *Tracts* dealing with the doctrines, services, discipline, policy and claims of the Church to effect a 'Second Reformation'§ in public opinion. Hence the name 'Tractarian' Movement. Newman wrote the early brief tracts, the first of which appeared on September 9, 1833, and although the accession, in 1835, of **Edward Bouverie Pusey** (1800–1882), who for seven years had been Regius Professor of Hebrew and a canon of Christ Church, at once gave the movement 'a name, a power, and a personality,' so that it became known as Puseyism, and abroad throughout Europe 'the terms *Puseismus*, *Puséisme*, *Puseista*, found their way into German lecture-halls and Paris salons, and remote convents and police-offices in Italy and Sicily,'‖ yet in Oxford, the true home of the movement, it was still Newman, who, like a magnet, by his 'extraordinary genius drew all those within his sphere,'¶ and by his four o'clock sermons in the

* Preface to Dean R. W. Church's *Oxford Movement* (1833-1845), 1891
† *Apologia*, p. 100, ed. 1891.
‡ Wm. Palmer's *Narrative of Events*, 96-100, ed. 1883.
§ Froude's *Remains*, i. 265. 1838-39.
‖ Dean Church, p. 160. ¶ Sir F. Doyle's *Reminiscences*, p. 143

University church of St. Mary's, of which he was vicar, 'created a moral atmosphere in which men judged the questions in debate.' Even 'light-hearted undergraduates would drop their voices and whisper, "There's Newman," when, head thrust forward and gaze fixed as though on some vision seen only by himself, with swift, noiseless step, he glided by. Awe fell on them for a moment as if it had been some apparition that had passed.' * Tremendous, therefore, was the effect when in *Tract No.* 90 (1841) Newman seemed openly to lean to Rome. Condemned by the heads of Houses in Oxford, condemned by the Bishops, he retired to the neighbouring Littlemore, 'on my deathbed as regards my membership with the Anglican Church,' as he himself puts it. In 1843 he resigned his living at St. Mary's; in 1845 he confirmed the opinions of those who had long proclaimed this to be the ultimate goal of his movement, by entering the Roman Church: 'an act,' says Mr. Gladstone, 'which has never yet been estimated at anything like the full amount of its calamitous importance.' In 1879 he became Cardinal, and in 1890 died at the Oratory, Edgbaston, Birmingham, which he had long since established. His works fill thirty-four volumes. His sermons are marked by great spirituality, and the beauty of a pure, lucid style. His best known prose work is his *Apologia pro Vita Sua* (1864), an account of the first forty years of his life, wrung from him by controversial words written by Charles Kingsley. His best known lines are *Lead, Kindly Light*, written in 1833, when becalmed on an orange boat in the Straits of Bonifacio on his passage from Palermo to Marseilles. Pusey defended *No.* 90, and continued till death the work which Newman had begun. His *Oxford Library of Fathers*, commenced in 1838 with *Augustine's Confessions*, and ultimately including forty-eight volumes, was a direct outcome of the Oxford movement; while as Professor of Hebrew, Pusey wrote a minute comment on the Minor Prophets (1862, &c.).

**John William Colenso** (1814–1883), for thirty years Bishop of Natal, also made no small stir in the world by his criticism of the Pentateuch—*The Pentateuch and the Book of Judges Critically Examined*—the seven parts of which appeared from 1862–1879. A state of wild excitement followed the issue of the early volumes of this advanced historical criticism; calmer seas awaited the launching of the later ones, but all that the Bishop was called upon to endure for his views must be read in the story of his life.† **Joseph Barber Lightfoot** (1828–1889), Bishop of Durham, was one of the most learned of commentators. His *Commentaries on the*

* Principal Shairp, *John Keble*, 1866, p. 10. † By Sir Geo. W. Cox, 1888.

*Epistles of St. Paul* appeared in 1865–1875, and his editions of the *Epistles of Clement of Rome* in 1869 (second edition enlarged, 1890), and of *Ignatius* and *Polycarp* in 1885. Another student of the life and works of the great Apostle was **John Saul Howson** (1816–1885), Dean of Chester, who, with his friend, W. J. Conybeare, produced a standard work in the *Life and Epistles of St. Paul* (1852). **Richard Chenevix Trench** (1807–1885), Archbishop of Dublin, who became widely known for his books on *Words* (1851) and *English, Past and Present* (1855), also wrote *Notes on the Parables* (1841) and on the *Miracles* (1846). The Bampton lectures of **Henry Parry Liddon** (1829–1890) on *The Divinity of Christ* (1866) have passed through numerous editions, and are an acknowledged text-book. As Canon of St. Paul's, Liddon, a life-long friend of Pusey, was for twenty years known as an eloquent preacher; but perhaps no preacher of modern days, both by uttered and printed sermons, has exercised a more widespread influence than **Charles Haddon Spurgeon** (1834–1892).

148. **The Scientific Writers.**—Among modern men of science **Charles Darwin** (1809–1882) stands pre-eminent as 'the most important generaliser, and one of the very few successful observers in the whole history of biological science,' to quote the words of another leader in such investigation—G. J. Romanes. His name is inseparably associated with the far-reaching doctrine of Evolution, yet, to borrow once more the words of the one whom we have just quoted, 'the few general facts out of which the theory of evolution by natural selection is formed—viz. struggle for existence, survival of the fittest, and heredity—were all previously well-known facts,' and 'the greatness of Mr. Darwin . . . rests upon the many years of devoted labour whereby he tested this idea in all conceivable ways, amassing facts from every department of science, balancing evidence with the soundest judgment, shirking no difficulty, and at last astonishing the world as by a revelation.' Charles Darwin, grandson of Erasmus Darwin (see p. 160), and on his mother's side of Josiah Wedgewood, the potter, was born, and partly educated, at Shrewsbury. At sixteen he passed to Edinburgh University (1825), and thence, in 1828, to Christ's College, Cambridge, where he became B.A. in 1831. Before taking his M.A. degree in 1837, he had spent five years as naturalist during the scientific expedition of H.M.S. 'Beagle' (1831–1836), an expedition which was the forerunner of the later voyage of the 'Challenger,' with which the name of **Sir Charles Wyville Thomson** (1830–1882) is associated. During this long cruise he circumnavigated

the world, after spending three years on the coasts and mainland of South America. About three years after his return he married his cousin, Miss Wedgewood, and in 1842 settled at Down House, near Beckenham, Kent, where he lived till his death, passing his half-invalid life in patient research. The epoch-making *Origin of Species*, in which he set forth his views on natural selection and other kindred points, appeared in 1859; *The Descent of Man*, which excited so much comment, was published in 1871; and these two are his chief works. But of his very first publication, *The Journal of Researches* (1839), dealing with his geological observations during the 'Beagle' voyage, Professor Geikie declares that it 'alone would have placed him in the very front of investigators of nature.' *The Structure and Distribution of Coral Reefs* (1842), *Observations on Volcanic Islands* (1844), and *Geological Observations on South America* (1846) are other geological works arising out of this voyage. His labours as a botanist, aside from the wide field of observation indicated in the *Origin*, are embodied in special studies on the *Fertilisation of Orchids* (1862), *Climbing Plants* (1865), *Insectivorous Plants* (1875), *Self-fertilisation of Plants* (1876), the *Different Forms of Flowers on Plants of the same Species* (1877), and the interesting *Power of Movement in Plants* (1880). His zoological labours form the basis of his famous *Descent of Man*, and are also recorded in some special monographs, with which we may connect his *Expression of the Emotions* (1872) and his last work, a monument of patient study, on the *Action of Worms in the Formation of Vegetable Mould* (1881). He was, says Professor Huxley, 'the incorporated ideal of a man of science,' and he adds an even nobler testimony: 'Acute as were his reasoning powers, vast as was his knowledge, marvellous as was his tenacious industry under physical difficulties which would have converted nine out of ten into aimless invalids, it was not these qualities, great as they were, which impressed those who were admitted to his intimacy with involuntary veneration, but a certain intense and almost passionate honesty by which all his thoughts and actions were irradiated as by a central fire.' *

Of **Sir Charles Lyell** (1797–1875) Darwin himself said: 'The science of geology is enormously indebted to Lyell—more so, I believe, than to any other man who ever lived.' † His *Principles of Geology* (1830–1833) was continually revised during the forty-two

* Introductory note to *Charles Darwin* in the Nature Series, 1882, from which Mr. Romanes' words have also been quoted.

† *Life and Letters of Darwin*, i. 76.

remaining years of his life, so as to meet the requirements of advancing science. Its importance lay, as has been pointed out with regard to Darwin's work, not in the fact that the principles advanced were wholly new, but that they were now supported by such an array of evidence that 'it produced an influence on the science greater and more permanent than any work which had been previously written or has since appeared.'* It practically gave the death-blow to what is termed the 'catastrophic' school of geologists, for it sought to account for former changes on the earth's surface by reference to causes now in action; in other words, it was 'against an appeal to miracle when a cause could be found in the existing order of Nature.' Returning to those who specially devoted themselves to biological studies, we must mention Professor **Thomas Henry Huxley** (1825–1894), who won fame both for original research and as a popular exponent of scientific thought. All that he wrote is marked by a clear, vigorous style, whether in technical works like the *Elementary Physiology* (1866), or the *Physiography* (1877), or in the *Lay Sermons* (1870), *Critiques and Addresses* (1873), and *Science and Culture* (1881). His interest in speculative thought has already been mentioned when speaking of his *Hume*. In **George John Romanes** (1848–1894) we lost another eminent exponent of evolution, who, in the narrower field, made a special study of the *Medusæ*, and in a wider one treated of more general subjects in *Animal Intelligence* and the *Scientific Evidences of Organic Evolution* (1882), and of the interesting phenomena connected with the *Mental Evolution in Animals* (1883) and that in *Man* (1888). The work of **Philip Henry Gosse** (1810–1888) on anemones—*Actinologia Britannica* (1858–1860)—may at least call for mention, as, within its own range, it has not yet been superseded. In another field of science Professor **John Tyndall** (1820–1893), who was connected for forty years with the Royal Institution, where he succeeded Faraday as superintendent, was known rather as a leading populariser of scientific fact than as an original investigator. His best-known work was the lectures on *Heat considered as a Mode of Motion* (1872). He also published lectures on Light, Sound, Electricity, and Fermentation, as well as works upon the *Alps* (1871), and the various *Forms of Water* (1873).

The interest in economic as in evolutionary and other scientific questions has been an increasing one. **Henry Fawcett** (1833–1884), who was accidentally blinded early in life (he was twenty-

* Professor Bonney, *Charles Lyell and Modern Geology*, p. 73. 1895.

five) by his father while they were shooting together,* rose, notwithstanding, to eminence as an economist and as a statesman. Soon after his *Manual of Political Economy* (which was repeatedly revised up to 1883) had appeared in 1863, he was elected professor of that subject at Cambridge, and discharged the duties of his post until his death. **Bonamy Price** (1807–1888), besides his *Practical Political Economy* (1878), had previously studied *The Principles of Currency* (1869), and *Currency and Banking* (1876). Professor **William Stanley Jevons** (1835–1882) gained European fame as a statistician, and his economic work has been compared with that of Ricardo (see p. 190). He produced in *Money* (1875) an interesting monograph on that subject, after having, in his *Principles of Science* (1874), applied his wide and varied research and speculation to the questions of logic and scientific method. The work of **Walter Bagehot** (1826–1877) is referred to in our dictionary appendix. **Leone Levi** (1821–1888), born at Ancona, of Jewish parentage, became Professor of Commerce at King's College, London, and embodied the labours of a lifetime in his *History of British Commerce from* 1763–1870, published in 1872; while **James Edwin Thorold Rogers** (1823–1890), Professor of Political Economy at Oxford, produced (1866–1888) a most valuable *History of Agriculture and Prices in England from* 1259 *to* 1793. Compiled entirely from original and contemporary records, this work is of greater interest than its name might suggest, for there is hardly an object of domestic life which is not mentioned, and it is a treasure-house for students of our old life and manners.

149. **Other Prose.**—The writing of Biography, Memoirs, and Reminiscences is one of the more prominent features of recent literature,† and a few works of this kind, *e.g.* Stanley's *Life of Dr. Arnold* and Carlyle's *Life of Sterling*, have been incidentally mentioned. **John Forster** (1812–1876), who early made a name for himself by his popular *Life and Adventures of Oliver Goldsmith* (1848), remained a biographer throughout life. This Life, written and re-written a dozen times, was finally reissued in 1854 in an expanded form as *The Life and Times of Goldsmith*; but in this final form the 'Times' seriously detract from the unity of the 'Life,' for the central figure is unduly crowded—at times even into the background—by those of the contemporaries. A *Life of Walter*

* See the *Life*, by Leslie Stephen. 1885.

† Mention may be made for the student of two useful series; that of the *Men of Letters*, nearly forty monographs by various workers, some of whom are among the 'deceased authors' of this chapter; and the *Great Writers* series, about thirty inexpensive volumes, each accompanied by an excellent bibliography.

*Savage Landor* (1869) was followed by that of Dickens (see p. 199), and one volume of a projected *Life of Swift* had been completed when Death laid his hand upon the writer. **James Spedding** (1808–1881) made a lifelong study of Lord Bacon and his times, and the seven volumes of the edition of *The Works of Francis Bacon* (1857–1859), in which he had the aid of R. L. Ellis and D. D. Heath, remain, and will doubtless long remain, the standard edition. The lengthy *Life and Letters of Bacon* (1862–1874) and the briefer *Life and Times of Bacon* (1878), which contains what is most essential in the larger work, apart from the Letters, are often held to take somewhat too lenient a view of some debatable portions of the Chancellor's career. The *Evenings with a Reviewer* (1881), first privately printed in 1848, is a reply to Macaulay's well-known essay (1837), and may be commended to those who appreciate the calm and masterly dissection of an unwary opponent by one who writes with a full knowledge of his subject. Much of the work of **George Borrow** (1803–1881), which after half a century still retains to a large degree its freshness, is so full of autobiography that it may be considered here. His *Bible in Spain* (1843), giving an account of his five years' 'journeyings, adventures, and imprisonments . . . in the Peninsula,' is a record of intense interest. His *Lavengro* (1851) and *Romany Rye* (1857) both abound in autobiography; indeed, 'Borrow's charm is that he has behind his books a character of his own, which belongs to his works as much as to himself . . . his restless, puzzling, teasing personality pervades and animates the whole.'* His love of gipsy life, of open air, of field sports, and of some of the coarser pastimes of a half-bygone day, begat criticism, but, says Mr. Theodore Watts-Dunton, another of his editors, 'no man's writing can take you into the country as Borrow's can.

The foundation of the Reviews (see p. 191, s. 129), the number of which has considerably increased, has obviously led to a great development of essay writing, often of an inevitably ephemeral character. With the mention of the name of **Sir Arthur Helps** (1813–1875), best known as the author of a series of dialogues termed *Friends in Council* (1847–1859), but also something of a poet, historian and essayist, we may pass to that of **Abraham Hayward** (1801–1884). A busy essayist, who for many years contributed to the *Quarterly* and other Reviews, he first became known, in 1833, by his translation of *Faust*, which **Thomas Carlyle**, the chief of modern essay writers, considered the best of our versions of the poem. *Selected Essays* from his works were

* Augustine Birrell. Preface to *Lavengro*. 1896.

issued in 1878. Incidental reference has already been made to **Matthew Arnold** as a prose writer when mentioning his Oxford lectures (see p. 236). He was, indeed, eminent as a critic, even as he was as a poet, and his *Essays on Criticism* (1865), of which a second series appeared in 1888, form a valuable collection of critiques on the poetry of Milton, Gray, Wordsworth, Byron, Keats, Shelley, and some foreign writers, as well as dealing with a few more general subjects, such as the scope of criticism itself and the study of poetry. By reason of his *Literature and Dogma* (1873) and his *Last Essays on Church and Religion* (1877) he occupies a place among the more negative thinkers on religious questions, and as such might have claimed mention in a former paragraph. Four other Oxford men also call for notice: **John Addington Symonds** (1840–1893), whose delicate health, even from early days, obliged him to spend much of his time abroad, produced a number of scholarly works which, however, necessarily suffered, at times, from the enforced seclusion of his life. Chief among these are his volumes on the *Renaissance in Italy* (1875–1886); while his *Sketches in Italy and Greece* (1874) and the *Italian Byways* (1883) are collections of essays reminding us of his travel abroad, just as his *Shakespeare's Predecessors* (1884) and the monographs on Sir Philip Sidney, Ben Jonson, and Shelley recall his continued interest in the literature of his native land. **Walter Pater** (1839–1894) also wrote on the *History of the Renaissance* (1873), twelve years before the appearance of his best work, *Marius the Epicurean* (1885). This was followed by *Imaginary Portraits* (1887), *Appreciations*, a volume of reprinted essays (1889), and *Plato and Platonism* (1893). The most distinguished student of Plato, however, and one who was long the most prominent figure in Oxford life, was the widely-known Master of Balliol, **Benjamin Jowett** (1817–1893), whose translation of *Plato's Dialogues* (1871), accompanied by luminous introductory comments, forms a noble monument of devoted scholarship. **Mark Pattison** (1813–1884), Rector of Lincoln College, a student of narrower range, produced numerous essays and a monograph on Milton, but his chief work was the *Life of Isaac Casaubon* (1875), perhaps the best biography we have dealing with the work of a 'scholar' of the Renaissance type, somewhat after the kind depicted by Browning in his *Grammarian's Funeral*.

The progress made in recent years in English scholarship cannot fail to be suggested by the names of **Joseph Bosworth** (1789–1876) and **Edwin Guest** (1800–1880). Bosworth's *Elements of Anglo-Saxon Grammar* (1823) was the first work of its kind in

English, and his chief work, the *Anglo-Saxon Dictionary*, appeared nearly sixty years ago, in 1838. It can but be a subject of regret that the recent re-issue, begun in 1882, of the work of one who was a pioneer should not be more final in its form. Guest's *History of English Rhythms* also appeared in the year following the accession of Victoria, and the new edition by the Bosworth Professor of Anglo-Saxon at Cambridge, Dr. Skeat, was likewise issued in 1882 This able work was produced when many of our older poems existed only in manuscript, and the fact that societies such as the Early English Text Society, the Chaucer Society and others have now made most of our chief manuscripts accessible in print, together with the critical stimulus afforded by a body such as the Philological Society—of which Guest was a main founder—and by German workers, has so altered the conditions of English study that it can only be a matter of satisfaction that the laborious research of Guest should now require supplementing from other sources.

The study of Shakespeare has gone hand in hand with that of the older works, and among Shakespearian students Charles and Mary Cowden Clarke, J. Payne Collier, and Mr. Halliwell-Phillipps claim recognition. **Charles Cowden Clarke** (1787–1877), a well-known lecturer and writer on Shakesperean and kindred subjects, had early in life taught John Keats to read when the poet attended his father's school at Enfield; and a little later he taught him a higher form of reading when he introduced him to the fairy-land of Spenser's great poem. In 1845, after sixteen years of labour, Mary Novello, his wife, issued her *Shakespeare Concordance*; and to this a valuable supplement was added in the *Shakespeare Key* of 1879, the joint labour of husband and wife. Well would it have been if **John Payne Collier** (1789–1883) had clung to the principle set forth in the Miltonic motto prefixed to his first work:—'I have done, in this, nothing unworthy of an honest life and studies well employed;' for even in his valuable *History of English Dramatic Poetry* (1831), a book awkwardly arranged indeed, but abounding in new matter, there are signs of 'that series of insidious literary frauds' which have marred his whole work. This tendency culminated in the *Notes and Emendations to the Text of Shakespeare* (1852), said to be founded upon marginal manuscript comments on a copy of the second Folio of 1632 by a contemporary hand, but manifestly the work of the Editor. Similarly his reprint of *Henslowe's Diary* (1845) contains entries not to be found in the original. Valuable as much of his work undoubtedly is—*e.g.* the interesting descriptive *Bibliographical Catalogue* of old books—yet

caution is continually needed in placing reliance upon it. The labours of **James Orchard Halliwell-Phillipps** (1820–1889), long known without the last addition to his name, are of a more reliable character. His *Life of Shakespeare* appeared in 1848, and his *Outlines of the Life of Shakespeare* (1881)—largely augmented in the last edition of 1887—though it cannot be regarded as final, is particularly valuable to the student as containing reprints of rare documents, etc., upon which its statements are based. Like Collier and the Clarkes, he edited the poet's works; and among his multifarious labours was that of superintending a valuable series of photographic reprints of forty-eight early quartos of the plays, as well as of the first Folio of 1623.

The name of **William Chambers** (1800–1883) as publisher and writer is honourably associated, like that of his brother, **Robert Chambers**,* with the successful attempt to bring within reach of the people a wide range of information; and much of the labour of Professor **Henry Morley** (1822–1894) as lecturer, editor, and author, was devoted to bringing home to the minds and hearts of hearers and readers the treasures contained in our books. In his chief work, *English Writers*, begun in 1864, resumed in 1887 in the autumn of life, and continued till his death, he wrote more especially for the student, and aimed at tracing the development of our literature from the earliest times to the present day. Ten volumes had appeared when he died; the eleventh was completed by another hand, and the history closes with the death of Shakespeare. **William Minto** (1845–1893), successor to Professor Bain at Aberdeen, was known as journalist, novelist, and critic, but will doubtless be best remembered by his excellent *Manual of English Prose, Literary and Biographical.*

150. **The Dramatists.**—The greater names connected with the drama on its more literary side have already been mentioned. Tennyson's acted plays have been indicated (p. 226), and of those written by Browning, *Strafford* was successfully acted by Macready in 1837; *A Blot in the 'Scutcheon*, when performed in 1843, enjoyed a marked if brief success, and the poet could not but feel flattered by the cries for 'Author, Author,' which were then heard. *Colombe's Birthday* was represented in 1853. But of the modern drama as a whole it may be said that it is copious in proportion as it is poor; that it lacks originality may be judged from the wholesale adaptation from foreign, chiefly French, sources; and the absence of high-class work is but feebly compensated for by the

* For Robert Chambers, *see* Dictionary Appendix E. p. 318.

vigorous development of extravaganza, melodrama, and sensational plays. Of this last form, the modern father is **Dion Boucicault** (1822–1890), actor, manager, and as an author said to rival the well-known fertility of the Elizabethan Thomas Heywood (see p. 67). Irish by birth, he holds a distinct place as the delineator of Irish life and character, yet two of his best plays—*London Assurance* (1841), a brilliant early success marked by smart Sheridan-like dialogue, and *Hunted Down* (1866), deal with English subjects and character. In sensational drama he holds a place akin to that of Wilkie Collins among sensational novelists, and great was the success and influence of his *Colleen Bawn* (1860). **Tom Taylor** (1817–1880), a Cambridge 'Apostle,' and a Fellow of Trinity, who, during the last seven years of his life, was editor of *Punch*, in succession to Shirley Brooks, began writing melodramas before he took to school books. In maturer years he produced about a hundred pieces, usually, like *The Ticket-of-Leave Man*, adaptations from French plays and stories. Others well known are *Still Waters Run Deep*, *The Overland Route*, and *Clancarty*. From 1870 he strove to stem the sensational wave by attempting to re-establish a standard of literary excellence by blank verse historical dramas—*'Twixt Axe and Crown* and *Joan of Arc* (1870), and *Anne Boleyn* (1876). **James Robinson Planché** (1796–1880) was the originator of what is best in modern extravaganza, and his work was intimately associated with the dramatic career of Mme. Vestris. A prolific writer, like Taylor, he is credited with seventy-two original pieces, and with nearly one hundred adaptations from French, Spanish, Italian, German, and older English plays. But one of the most popular of recent playwrights has certainly been **Henry James Byron** (1834–1884), whose domestic drama *Our Boys* was acted continuously for four years—from January 16, 1875, till April 18, 1879. From 1858 to 1882 he poured forth a series of extravaganza, farce, burlesque and more regular drama, the best of which is held to be his comedy *Cyril's Success* (1868). A keen observer and witty recorder of the foibles of middle-class life, his works abound in puns, and in a pointed, if not wholly refined, somewhat Cockney smartness of repartee. The genial and scholarly dramatic critic, **John Oxenford** (1812–1877), produced some seventy odd plays; and out of the sixty—chiefly adaptations from the French—by **John Palgrave Simpson** (1807–1887), *All for Her*, written with Herman Merivale, has so far assumed a somewhat permanent place. **William Blanchard Jerrold** (1826–1884), son of Douglas Jerrold (see p. 219), a busy journalist, whose residence in Paris brought him in close touch

with Napoleon III., whose *Life* he wrote (1874–1882), and whose career he defended, was modestly content with only four plays. His farce *Cool as a Cucumber* (1851) supplied Charles Mathews the younger with one of his most delightful impersonations; two dramas and a comedy complete the list. Mention has already been made of the dramatic work of **Charles Reade** (p. 247) when speaking of him as a novelist. His *Masks and Faces* (1852) still holds the stage, and his *Lyons Mail*, first called *The Courier of Lyons* (1854), has been a favourite with Sir Henry Irving. In 1865 he dramatised his novel *Never too Late to Mend*; and his 'greatly daring' romance *Foul Play* (1869), written with Dion Boucicault, was first adapted for the stage by the co-workers, and then by Reade alone as *The Scuttled Ship* (1877). In one of his last plays, *Drink* (1879), he adapted Emile Zola's *L'Assommoir*. A busy writer and a hard worker throughout life, five new plays by him were acted during one year (1854) at the London theatres. 'I am a painstaking man,' said he late in life, 'and I owe my success to it.'

# APPENDIX A.

## EXTRACTS

### Illustrative of the Progress of the Language previous to 1600.

The following extracts are arranged in the order of their production or publication. The Old English letters employed are þ = *th* in *thin*, and ð = *th* in *then*. Þ is the capital in the one case, Ð in the other; ȝ = *g* or *y*. The character ☧ signifies 'that;' ⁊ in Extract II. signifies 'and.'

The structure of our older verse has been examined on pp. 5 and 6, but by the following extract from *Beowulf* its characteristics may be still more clearly exemplified. Eighteen complete lines are here printed, and the cæsura mentioned on p. 5 is indicated by a slight division between the two 'half'-lines, the alliteration being marked by means of italics. In eleven out of the eighteen lines the *consonant* alliteration is quite regular, there being two alliterative syllables in the first half-line, and one in the second. This is the case in the first five lines; but in the sixth (1363), as in four others (1365, '7, '8, '75), the alliteration is defective, there being but *two* alliterative syllables, one in each half-line. Lines 1371 and 1373 afford instances of *vowel* alliteration; in the former case this is regular, there being three alliterative words; in the second case it is defective. It will be noticed (*cf.* p. 6) that the vowels must *differ* (*e.g.* l. 1371, a, o, æ; l. 1373, ȳ, u). In all cases the alliterative word also bears a natural stress, and therefore unstressed syllables, such as '[ge]-*n*'ipu,' in l. 1360, and '[ge]-*m*'earces,' in l. 1362, are not considered. Mr. Wm. Morris, it may be remarked, in his modern rendering has preserved the original rhythm, there being uniformly four stressed words in each line; while, as in the older poem, the

number of syllables varies. He has also happily retained much of the archaic phraseology, and has discarded the use of rhyme.

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EXTRACT I **A.D. 650 (?)**

BEOWULF, ll. 1357–1376.

[Beowulf having heard how the monster Grendel had desolated Heorot, the proud mead-hall of the Danish King Hrothgar, journeyed from Sweden and slew the fiend. Then once more the sound of feasting was heard in the hall, and the retainers dared to sleep there. But that very night Grendel's mother came and slew Æschere, the friend and adviser of King Hrothgar, who, having hastily called for the hero Beowulf, bewails Æschere's loss, and describes the abode of the two destroyers.]

'They dwell in a dim hidden land,
The wolf-bents they bide in, on nesses the windy,
The perilous fen-path where the stream of the fell-side
Midst the mist of the nesses wends netherward ever,
The flood under earth. Naught far away hence,
But a mile-mark forsooth, there standeth the mere,
And over it ever hang groves all be-rimed,
The wood fast by the roots over-helmeth the water.
But each night may one a dread wonder there see,
A fire in the flood. But none liveth so wise
Of the bairns of mankind, that the bottom may know.
Although the heath-stepper be-swinked by the hounds,
The hart strong of horns, that holt-wood should seek to
Driven fleeing from far, he shall sooner leave life,
Leave life-breath on the bank or ever will he
Therein hide his head. No hallow'd stead is it:
Thence the blending of water-waves ever upriseth
Wan up to the welkin, whenso the wind stirreth
Weather-storms loathly, until the lift darkens
And weepeth the heavens.'

'Hīe dȳgel lond
Warigeaþ, wulf-hleoþu, windige næssas,
Frēcne fen-gelād, þær fyrgen-strēam
Under næssa genipu nīþer gewiteþ,
Flōd under foldan. Nis þæt feor heonon
Mīl-gemearces, þæt se mere standeþ,
Ofer þæm hongiaþ hrīmge bearwas,
Wudu wyrtum fæst, wæter oferhelmaþ.
Þær mæg nihta gehwæm nīþ-wundor sēon,
Fȳr on flōde. Nō þæs frōd leofaþ
Gumena bearna, þæt þone grund wite.

Dēah þe hǣð-stapa hundum geswenced,
Heorot hornum trum, holt-wudu sēce,
Feorran geflȳmed, fēr hē feorh seleð,
Aldor on ōfre, ār hē in wille
Hafelan [hȳdan]. Nis þæt hēoru stōw;
Þonon ȳð-geblond ūp āstīgeð
Won tō wolcnum, þonne wind styreþ
Lāð gewidru, oð ðæt lyft drysmaþ,
Roderas rēotað.'

[Text from the Cambridge edition, 1894, ed. by A. J. Wyatt. The translation is from the beautiful Kelmscott edition (1895), pp. 48–9, of William Morris, author of the *Earthly Paradise*.]

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EXTRACT II. *Ante* **A.D. 900.**

## THE ACTS OF SEVERUS, by KING ALFRED. [*See* p. 12.]

'Æfter þæm þe Romeburg wæs getimbred Deccc wintra ⁊ xliii, feng Seuerus to Romana onwalde, ⁊ hiene hæfde xvii ger. He besæt Pisceuius on anum fæstenne, oþ he him on hond ecde: ⁊ he hiene siþþan het ofslean, for þon he wolde riesian on Sirie ⁊ on Egypte. Æfter þæm (he) ofslog Albinus þone mon on Gallium, for þon þe he eac wolde on hine winnan. Siþþan he fór on Brettanie, ⁊ þær oft gefeaht wið Peohtas ⁊ wið Scottas, ær he þa Brettas mehte wið hie bewerian. ⁊ het ænne weall þwyres ofer eall þæt lond asettan from sæ oþ sæ, ⁊ raþe þæs gefór on Eforwicceastre.'

'After Rome had been built nine hundred and forty-three years, Severus succeeded to the dominion of the Romans, and had it seventeen years. He besieged Pescennius in a fortress, until he surrendered to him, and he afterwards commanded him to be slain, because he would reign in Syria and in Egypt. After that, he slew the man Albinus in Gaul, because he also would war against him. He afterwards went to Britain and there often fought against the Picts and Scots, before he could protect the Britons against them; and commanded a wall to be constructed across over all that land from sea to sea; and shortly after, he died in the city of York.'

[Text from the contemporary Lauderdale MS. of Alfred's *Orosius*, edited by Hy. Sweet, M.A., for the E. E. Text Soc., p. 270, 1883. Mr. Sweet's promised English rendering not having yet appeared, that of Thorpe (*Bohn's Antiquarian Library*) is given.]

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EXTRACT III. **A.D. 937.**

## THE BATTLE OF BRUNANBURH.

[Gained in 937 by King Athelstane and his brother, Edmund Atheling, over the Irish Danes under Anlaf, and the Scots under

Constantine of Scotland. The following are parts only of the poem. *See* p. 12 and p. 181, s. 119.]

. . . . .

'Hettend crungun·
Sceotta leoda
and scipflotan·
fæge feollan.
Feld dænnedo
secgas hwate·
siðþan sunne up·
on morgen tid·
mære tungol·
glad ofer grundas·
Godes condel beorht
eces Drihtnes·
oð sio aþele gesceaft
sah to setle.'

. . . . .

'Gewitan him þa Norþmen·
nægled cnearrum·
dreorig daraða laf·
on dinges mere·
ofer deop wæter·
Difelin secan·
and eft hira land·
æwisc mode.
Swilce þa gebroþer·
begen ætsamne·
cyning and æþeling·
cyþþe sohton·
Wesseaxena land·
wiges hreamige.
Letan him behindan
hræ bryttian
saluwig padan·
þone sweartan hræfn·
hyrned nebban·
and þanc hasewan padan·
earn æftan hwit·
æses brucan·
grædigne guðhafoc·
and þæt græge deor·
wulf on wealde.
Ne wærð wæl mare·
on þis eiglande·
æfer gieta·
folces gefylled·
beforan þissum·
sweordes ecgum·
þæs þe us secgað bec·
ealde uðwitan·

. . . . .

'The foes lay low,
the Scots' people,
and the shipmen
death-doom'd fell.
The field stream'd
with warriors' blood [or *sweat*],
what time the sun up,
at morning tide,
the glorious star,
glided o'er grounds,
God's candle bright,
the eternal Lord's,
until the noble creature
sank to its setting.'

. . . . .

'Departed then the Northmen
in their nail'd barks,
the darts' gory leaving,
on the roaring sea,*
o'er the deep water,
Dublin to seek,
Ireland once more,
in mind abash'd.
Likewise the brothers,
both together,
king and ætheling,†
their country sought,
the West Saxons' land,
in war exulting.
They left behind them,
the carcases to share,
with pallid coat,
the swart raven,
with horned neb,
and him of goodly coat,
the eagle [or *erne*] white behind,
the carrion to devour,
the greedy war-hawk,
and that grey beast,
the wolf in the weald.
No slaughter has been greater
in this island
ever yet
of folk laid low,
before this,
by the sword's edges,
from what books tell us,
old chroniclers,

* This is stated by the Translator to be a conjectural rendering of '*on dynges mere*.'
† Athelstane and Edmund.

siþþan eastan hider·
Engle and Seaxe·
up becoman·
ofer brad brimu
Brytene sohtan·
wlance wigsmiþas
Wealles ofercoman·
corlas arhwate
eard begeatan.' *

since hither from the east
Angles and Saxons
came to land,
o'er the broad seas
Britain sought,
proud war-smiths,
the Welsh o'ercame,
men for glory eager,
the country gain'd.'

[*Anglo-Saxon Chronicle*, 1861, i. 202–8, ii. 86–8; Thorpe's Translation, Rolls Collection.]

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EXTRACT IV. **A.D. 1000 (?)**

THE GRAVE. [The Speaker is Death. *See* p. 12.]

' Ðe wes bold ȝebyld
Er ðu iboren were ;
Ðe wes mold imynt
Er ðu of moder come.
Ðe hit nes no idiht,
Ne ðeo deopnes imeten ;
Nes til iloced,
Hu lonȝ hit ðe were,
Nu me ðe brinȝæð
Wer ðu beon scealt,
Nu me sceal ðe meten
And ða mold seoðða :
Ne bið no ðine hus
Healice itimbred,
Hit bið unheh and lah ;
Ðonne ðu bist ðerinne,
Ðe helewaȝes beoð laȝe,
Sidwaȝes unheȝe.
Ðe rof bið ybild
Ðeie brost full neh,
Swa ðu scealt in mold
Winnen ful cald,
Dimme and deorcæ.
Ðet clen fulæt on hod.
Durelæs is ðæt hus,
And deore hit is wiðinnen ;
Ðær ðu bin fest bidyte,
And Dæð hefð ða cæȝe.
Laðlic is ðæt eorð hus,
And ȝrim inne to wunien.
Ðer ðu scalt wunien,
And wurmes ðe to-deleð.

' For thee was a house built
Ere thou wast born,
For thee was a mould shapen
Ere thou of mother camest.
Its height is not determined,
Nor its depth measured,
Nor is it closed up
(However long it may be)
Until I thee bring
Where thou shalt remain,
Until I shall measure thee
And the sod of earth.
Thy house is not
Highly timbered,
It is unhigh and low ;
When thou art in it
The heel-ways are low,
The side-ways unhigh.
The roof is built
Thy breast full nigh ;
So thou shalt in earth
Dwell full cold,
Dim, and dark.

Doorless is that house,
And dark it is within ;
There thou art fast detained,
And Death holds the key.
Loathly is that earth-house,
And grim to dwell in ;
There thou shalt dwell
And worms shall share thee

* The Saxon text is that of the folio belonging to the library of Corpus Christi College, Cambridge (C.LXXIII.).

Ðus ðu bist ileyð,
And ladæst ðine fronden,
Nefst ðu nenne freond
Ðe ðe wille faren to,
Ðæt æfre wule lokien
Hu ðe ðæt hus ðe like,
Ðæt æfre undon
Ðe wule ða dure
And ðe æfter haten;
For sone ðu bist ladlic,
And lad to iseonne.'

Thus thou art laid
And leavest thy friends;
Thou hast no friend
That will come to thee,
Who will ever enquire
How that house liketh thee,
Who shall ever open
For thee the door
And seek thee,
For soon thou becomest loathly,
And hateful to look upon.'

[*Illustrations of Anglo-Saxon Poetry*, by J. J. Conybeare, 1826, pp. 271–3.]

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EXTRACT V. **A.D. 1160** (?)

## CLOSE OF THE 'ANGLO-SAXON CHRONICLE.' [*See* p. 14.]

'MILLESIMO. C.XXXVII. Ðis gære for þe k. Steph. ofer sæ to Normandi. and þer wes underfangen. forði þ hi uuenden þ he sculde ben alsuic alse þe eom wæs. and for he hadde get his tresor. ac he todeld it and scatered sotlice. Micel hadde Henri k. gadered gold and syluer. and na god ne dide me for his saule tharof. Þa þe king S. to Englal. com þa macod he his gadering æt Oxeneford. and þar he nam þe ð Roger of Sereberi, and Alex. ð of Lincol. and te Canceler Roger hise neues. and dide ælle in prisun. til hi iafen up here castles. Þa þe suikes undergæton þ he milde man was. and softe. and god. and na justise ne dide. þa diden hi alle wunder. He hadden him manred maked, and athes suoren. ac hi nan treuthe ne heolden. alle hi wæron forsworen. and here treothes forloren. for æuric rice man his castles makede and agænes him heolden. and fylden þe land ful of castles.' . . . . . 'Nu we willen sægen sum del wat belamp on Stephne kinges time. On his time þe Iudeus of Noruuic bohton an Xristen cild beforen Estren. and pineden him alle þe ilce pining þ ure Drihten was pined. and on Lang Fredæi him on rode hengen. for ure Drihtines luue. and sythen byrieden him. Wenden þ it sculde ben forholen. oc ure Drihten

'AN. MC.XXXVII. In this year king Stephen went over sea to Normandy, and was there received; because they imagined that he would be such as his uncle was, and because he had got his treasure: but he distributed it and scattered it foolishly. Much had king Henry gathered of gold and silver, and no good was done for his soul thereof. When king Stephen came to England (*a.* 1139), he held an assembly at Oxford, and there he took the bishop Roger of Salisbury, and Alexander bishop of Lincoln, and the chancellor Roger, his nephew, and put them all into prison, till they gave up their castles. When the traitors perceived that he was a mild man, and soft, and good, and did no justice, then did they all wonder. They had done homage to him, and sworn oaths, but had held no faith; they were all forsworn, and forfeited their troth; for every powerful man made his castles, and held them against him; and they filled the land full of castles.' . . . . 'Now we will say a part of what befel in king Stephen's time. In his time the Jews of Norwich bought a Christian child before Easter, and tortured him with all the same torture with which our Lord was tortured; and on Longfriday (i.e. *Good Friday*) hanged him on a rood, in love [? *hatred*] to our

atywede þ he was hali martyr. and te munekes him namen, and bebyried him heglice in þe minstre. and he maket þur ure Drihtin wunderlice and manifældlice miracles, and hatte he S. Willelm.'

Lord, and afterwards buried him. They imagined that it would be concealed, but our Lord showed that he was a holy martyr. And the monks took him and buried him honourably in the monastery; and through our Lord he makes wonderful and manifold miracles, and he is called St. William.'

[*Anglo-Saxon Chronicle*, 1861, i., 382–3; ii., 230–2; Thorpe's Translation, Rolls Collection.]

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EXTRACT VI. **A.D. 1200.**

## THE DREAM OF BRUTUS. By LAYAMON.

[Brutus, great-grandson of Æneas, is banished from Italy for slaying his father Silvius. In the Island of Leogice (conjectured, without much probability, to be Leucadia or Lycia) he has a dream of Albion, in which he ultimately settles, and builds New Troy, or Trinovant, called afterwards Kaerlud by his successor Lud, and then Lunden or Lundres. *See* p. 25.]

þa þuhte him on his swefne:
þar he on slepe læi.
þat his lauedi Diana:
hine leofliche biheolde.
mid wnsume leahtren:
wel heo him bi-hihte.
and hendiliche hire hond:
on his heued leide.
and þus him to seide:
þer he on slepe lai.
Bi-ȝende France i þet west:
þu scalt finden a wunsum lond.
þat lond is bi-urnan mid þære sæ;
þar on þu scalt wrþan sael.
þar is fugel þar is fisc:
þer wuniaþ feire deor.
þar is wode þar is water:
þar is wilderne muchel.
þat lond is swiþe wunsum:
weallen þer beoþ feire.
wuniaþ i þon londe:
eotantes swiþe strōge,
ALBION hatte þat lond:
ah leode ne beoþ þar nane.
þer to þu scalt teman:
and ane neowe Troȳe þar makian.
þer scal of þine cunne:

Then seemed it to him in his dream,
where he asleep lay,
that his lady Diana
beheld him lovingly,
with winsome smiles,
well she him promised,
and courteously her hand
on his head laid,
and thus to him said,
where he asleep lay:
'Beyond France, in the west,
thou shalt find a winsome land;
the land is by the sea surrounded
thereon thou shalt prosper.
There is fowl, there is fish;
there dwell fair deer;
there is wood, there is water;
there is much desert;
the land is most winsome
springs there are fair;
dwell in the land
Eotens [*gian's*] most strong
*ALBION* is the land named,
but men are there none.
Thereto thou shalt proceed,
and a new Troy there make
there shall of thy kin.

kine-bearn arisen.
and scal þin mære kun:
wælden þus londes.
ȝeond þa weorld beon ihæȝed:

and þu beo hæl and isund.
Þæ awoc Brutus:
wel was hī on life.
He þoute of his swefne:
and hou þe lædi him sæide.
mid muchelere lufe:
he seide hit his leoden.
hu him imette:
and þa lædi hine igrette.

royal progeny arise,
and thy powerful kin
shall rule this land;
over the world they shall be celebrated,
and thou be whole and sound.'—
Then awoke Brutus;
well was he alive!
He thought of his dream,
and how the lady said to him;
with much love
he told it to his people,
how he had dreamt
and the lady greeted him.

[*Layamon's Brut; or, Chronicle of Britain* (MS. Cott. Calig. A. IX., v. 1222–61), by Sir Frederic Madden, 1847, i., 52–4.]

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EXTRACT VII. **A.D. 1200** (?)

## THE FINDING OF CHRIST IN THE TEMPLE.

By ORM, or ORMIN. [*See* p. 25.]

' & teȝȝ þa wenndenn efft onnȝæn
þatt dere child to sekenn,
& comenn efft till ȝerrsalæm
To sekenn himm þær binnenn.
& teȝȝ him o þe þridde daȝȝ
þær fundenn i þe temmple
Bitwenenn þatt Judisskenn floce
þatt læredd wass o boke;
& tære he satt to fraȝȝnenn hemm
Off þeȝȝre bokess lare,
& alle þatt himm herrdenn þær,
Hemm þuhhte mikell wunnderr
Off þatt he wass full ȝæp & wis
To swarenn & to fraȝȝenn.
& Sannte Marȝe comm till himm
& seȝȝde himm þuss wiþþ worde
Whi didesst tu, lef sune, þuss
Wiþþ uss, for uss to swennkenn?
Witt hafenn sohht to widewhar
Ice & ti faderr baþe
Wiþþ serrhfull herrte & sariȝ mod,
Whi didesst tu þiss dedo?
& tanne seȝȝde Jesu Crist
Till baþe þuss wiþþ worde
What wass ȝuw swa to sekenn me,

Whatt was ȝuw swa to serrȝhenn?

' And they then turned back again
that dear child to seek,
and came again to Jerusalem,
to seek him there within.
and they him on the third day
there found in the temple
among the Jewish flock
that learned was in book;
and there he sat to ask them
of their book's lore,
and all that him heard there,
them thought much wonder
of that he was full shrewd and wise
to answer and to ask.
and Saint Mary came to him
and said [to] him thus with word,
Why didst thou, dear son, thus
with us, for us to trouble?
we-two have sought thee wide where
I and thy father both
with sorrowful heart and sorry mood,
why didst thou this deed?
and then said Jesus Christ,
to both thus with word,
what was [there to] you so to seek me,
what was [there to] you so to sorrow?

Ne wisste ȝe nohht tatt me birrþ
Min faderr wille forþenn?
Ne þatt me birrþ beon hoȝhefull
Abutenn hise þingess?
& tegȝ he mihtenn nohht tatt word
ȝet ta wel nnderrstanndenn;
& he þa ȝede forþ wiþþ hemm
& dide hem heore wille
& comm wiþþ hemm till Nazaræþ,
Swa summ þe Goddspell kiþeþþ,
& till hemm baþe he lutte & bæh
þurrh soþfasst herrsummnesse
& was wiþþ hem till þatt he wass
Off þrittiȝ winnterr elde.'

not wist ye not that me becomes
my father's will [to] do?
nor that me becomes [to] be careful
about his things?
and they might not that word
yet then well understand;
and he then went forth with them
and did them their will,
and came with them to Nazareth,
so as the Gospel saith,
and to them both he obeyed and
bowed
through soothfast obedience,
and was with them till that he was
of thirty winters' age.'

[*The Ormulum*, edited from the original MS. in the Bodleian, by R. M. White, and R. Holt, 1878, ll. 8925—8964. The Modern version is from Marsh's *Origin and History of the English Language*, 1862, 183–5.]

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EXTRACT VIII. **A.D. 1340 (?)**

## KING ARTHUR AND THE ROUND TABLE.

By ROBERT OF BRUNNE. [*See* p. 26.]

He toke so mykille of curtasie
Withouten techyng of any him bie,
þat non myght con more,
Noþer þorgh kynde, ne creste of
lore.
In alle ansuere he was fulle wys,
Of alle manhede he bare þe ꝑris;
Of non þat tyme was suilke speche
þat tille his nobleie mot reche,—
Not of þe emperour of Rome,—
þat he ouer him bare þe blome;
In alle mannere þat kyng suld do,
None oþer had grace þerto,
He herd neuer speke of knyght
þat losed was of dedës wyght,
þat he ne ȝerned him to se,
And for to haf of him merey;
If he for medö serue him wold,
He ne left for siluer ne for gold.
¶ For his barons þat were so bold,
þat alle þe world pris of told,—

For no man wist who was best
Ne in armes douhtiest,—
Did he ordeyn þe rounde table
þat men telle of many fable.
At þer burde and tyme of mete,
Alle þo douhty knyghtes suld ete,
Non sat within, non sat without,
Bot alle euer round aboute;
Non sat first, non sat last,
But pere by perë euer kast;
Non sat hie, non sat lawe,
But alle euenly for to knawe;
Non was set at þe ende,
But alle o round, and alle were hende;
Non wist who of þan most was,
For þei sat alle in compas;
Alle at ons, doun þei siten,
At ons ros, whin þei had eten;
All were serued of a seruys,
Euenli alle of on assise.'

[Quoted in Appendix V. to Preface to the *Handlyng Synne*, edited by F. J. Furnivall for the Roxburghe Club, 1862, xxxviii.—xxxix.]

EXTRACT IX. **A.D. 1346.**

## THE BATTLE OF NEVILLE'S CROSS.

By LAURENCE MINOT.

['The ninth song,—perhaps the most spirited of them all,—commemorates the battle of Nevile's Cross, and the defeat and capture of king David Bruce . . . It was by the counsel of Philippe of Valois that the Scots invaded England, we are told, and they were so confident in the belief that all the fighting men had been carried out of England to the French wars, that king David talked of descending from his horse at the palace of Westminster.' Wright, *Introduction*, xxiv. The following is part only of the ballad. *See* p. 27.]

'Sir David the Bruse
Said he suld fonde [*try*]
To ride thurgh all Ingland,
Wald he noght wonde [*stay*];
At the Westminster hall
Suld his stedes stonde,
Whils oure king Edward
War out of the [l]onde [*land*].
But now has Sir David
Missed of his merkes [*marks*],
And Philip the Valays,
With all thaire grete clerkes.

'Sir Philip the Valais,
Suth [*truth*] for to say,
Sent unto sir David
And faire gan him pray,
At ride thurgh Ingland
Thaire fomen to flay,
And said, none es at home
To let hym the way.
None letes him the way
To wende whore he will;
Bot [*But*] with schiperd [*shepherd*] staves
Fand he his fill.'

. . . .

'When sir David the Bruse
Satt on his stede,
He said of all Ingland
Haved he no drede.
Bot hinde John of Coupland,
A wight [*active*] man in wede,
Talked to David,
And kend [*taught*] him his crede.

Thare was sir David
So dughty in his dede,
The faire toure of Londen
Haved he to mede [*reward*].

'Sone than was sir David
Broght unto the toure,
And William the Dowglas,
With men of honowre.
Full swith [*swift*] ready servis
Fand thai thare a schowre [*battle*]
For first thai drank of the swete,
And senin [*then*] of the sowre.
Than sir David the Bruse
Makes his mone,
The faire coroun of Scotland
Haves [*has*] he forgone.'

. . . .

'The pride of sir David
Bigon fast to slaken;
For he wakkind the were [*war*]
That held him self waken.
For Philyp the Valaise
Had he bredo baken,
And in the toure of Londen
His ines [*lodging*] er taken.
To be both in a place
Thaire forward [*promise*] thai nomen [*took*];
But Philip fayled thare,
And David es [*is*] cumin.'

. . . .

'The Scottes, with thaire falshede,
Thus went thai about
For to win Ingland
Whils Edward was out.

For Cuthbert of Dorem
Haved thai no dout [*fear*];
Tharfore at Nevel Cros
Law gan thai lout [*bend*].

Thare louted thai law [*low*],
And leved allane.
Thus was David the Bruse
Into the toure tane.'

[*Political Poems and Songs relating to English History*, 1327–1485. Edited by Thomas Wright, 1859, i., 83–7, Rolls Collection. Minot's poems have been separately edited for the *Clar. Press*, 1887, by Jos. Hall.]

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EXTRACT X. **A.D. 1356.**

## THE LADY OF THE LAND.

By SIR JOHN MANDEVILLE.

[Under the title of *The Daughter of Hippocrates*, but with a less tragic termination, the following legend has been retold in the *Indicator*, by Leigh Hunt, who says in a note that it is 'founded on a tradition still preserved in the island of Cos.' It is also one of the tales in *The Earthly Paradise* of our latter-day Chaucer—William Morris. *See* p. 40.]

'And thanne passen Men thorghe the Isles of Colos & of Lango [*Cos*]; of the whiche Iles Ypocras [*Hippocrates*] was Lord offe. And some Men seyn, that in the Isle of Lango is zit the Doughtre of Ypocras, in forme & lykenesse of a gret Dragoun that is an hundred Fadme of lengthe, as Men seyn: For I have not seen hire. And thei of the Iles calien hire, Lady of the Lond. And sche lyethe in an olde Castelle, in a Cave, and schewethe twyes or thryes in the Zeer. And sche dothe non harm to no Man, but zif Men don hire harm. And sche was thus chaunged and transformed, from a fair Damysele, in to lyknesse of a Dragoun, be a Goddesse, that was clept Deane [*Diana*]. And Men seyn, that sche schalle so endure in that forme of a Dragoun, unto the tyme that a Knyghte come, that is so hardy, that dar come to hire & kisse hire on the Mouthe: And then schalle sche turne azen to hire owne Kynde, & ben a woman azen: But aftre that sche schalle not liven longe. . . . . And . . . a zonge Man, that wiste not of the Dragoun, wente out of a Schipp, & went thorghe the Ile, till that he come to the Castelle, and cam in to the Cave; & wente so longe, til that he found a Chambre, and there he saughe a Damysele, that kembed hire Hede, and lokede in a Myrour; & sche hadde meche Tresoure abouten hire. . . . . And he abode, tille the Damysele saughe the Schadewe of him in the Myrour. And sche turned hire toward him, & asked hym, what he wolde. And he seyde, he wolde ben hire Limman or Paramour. And sche asked him, zif that he were a Knyghte. And he seyde, nay. And than sche seyde, that he myghte not ben hire Lemman: But sche bad him gon azen unto his Felowes, & make him Knyghte, & come agen upon the Merwe, & sche scholde come out of the Cave before him; and thanne come & kysse hire on the Mowthe, & have no Drede; for I schalle do the no maner harm, allo be it that thou see me in Lyknesse of a Dragoun. For thoughe thou see me hidouse & horrible to loken onne, I do the tô wytene, that it is made be Enchauntement. For withouten doute, I am non other than thou seest now, a Woman; and therfore drede the noughte. And zif thou kysse me, thou schalt have alle this Tresoure, & be my Lord, and Lord also of alle

that He. And he departed fro hire & wente to his Felowes to Schippe, and leet make him Knyghte, & cam azen upon the Morwe, for to kysse this Damysele. And when he saughe hire comen out of the Cave, in forme of a dragoun, so hidouse & so horrible, he hadde so grete drede, that he fleyghe azen to the Schippe; & sche folewed him. And when sche saughe, that he turned not azen, she began to crye, as a thing that had meche Sorwe; and thanne sche turned azen, in to hire Cave; and anon the Knyghte dyede.' *

[*The Voiage and Travaile of Sir John Maundeville, Kt.*, Halliwell's Reprint, 1883, pp. 23–25.]

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EXTRACT XI. **A.D. 1377.**

## THE DESCRIPTION OF SLOTH. By WILLIAM LANGLAND.

[*Accidia*, or Sloth, is a 'priest and parson.' He goes to sleep over his prayers, and is awaked by Repentance. *See* p. 30, and p. 49.]

"'What! awake, renke! [*man*]" quod repentance· "and rape þe [*make haste*] to shrifte."

¶ "If I shulde deye bi þis day· me list nouȝte to loke;
I can [*know*] nouȝte perfitly my pater noster· as þe prest it syngeth,
But I can [*know*] rymes of Robyn hood· and Randolf erle of Chestre,
Ac neither of owre lorde ne of owre lady· þe leste þat euere was made.
¶ I hane made vowes fourty· and for-ȝete hem on þe morne;
I parfourned neure penaunce· as þe prest me hiȝte,
Ne ryȝte sori for my synnes· ȝet was I neuere.
And ȝif I bidde any bedes· but if it be in wrath,
Þat I telle with my tonge· is two myle fro myne herte.
I am occupied eche day· haliday and other,
With ydel tales atte ale· and otherwhile in cherches;
Goddes peyne and his passioun· ful selde þynke I þere-on.
¶ I visited neuere fieble men· ne fettered folke in puttes [*dungeons*],

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* 'And as it came on towards him, with its teeth
The body of a slain goat did it tear,
The blood whereof in its hot jaws did seethe,
And on its tongue he saw the smoking hair;
Then his heart sank, and standing trembling there,
Throughout his mind wild thonghts and fearful ran,
"Some fiend she was," he said, "the bane of man."

'Yet he abode her still, although his blood
Curdled within him: the thing dropped the goat,
And creeping on, came close to where he stood,
And raised its head to him, and wrinkled throat,
Then he cried out and wildly at her smote,
Shutting his eyes, and turned and from the place
Ran swiftly, with a white and ghastly face.

* * *

'Meanwhile the dragon, seeing him clean gone,
Followed him not, but crying horribly,
Caught up within her jaws a block of stone
And ground it into powder, then turned she,
With cries that folk could hear far out at sea,
And reached the treasure set apart of old,
To brood above the hidden heaps of gold.'
Morris, *The Earthly Paradise, The Lady of the Land*, pp. 524-5.

I have leuere here [*hear*] an harlotrie [*buffoonery*] · or a somer game of souteres [*shoe-makers*],
Or lesynges [*lyings*] to laughe at · and belye my neighbore,
Þan al þat euere Marke made · Mathew, John, & lucas."
* * *
¶ "I haue be prest and parsoun · passynge thretti wynter,
Lete can I neither solfe [*sol-fa*] ne synge · ne seyntes lyues rede,
But I can fynde in a felde · or in a fourlonge an hare,
Better þan in *beatus vir* · or in *beati omnes*
Construe oon clause wel · and kenne it to my parochienes.'" *

[*The Vision of William concerning Piers the Plowman*, &c., by William Langland; text of 1377, edited by the Rev. Walter W. Skeat, M.A. (*Early English Text Society*), 1869, pp. 78–80.]

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EXTRACT XII. **A.D. 1380.**

## THE PARABLE OF THE TARES IN THE WHEAT.

By JOHN WICLIF. [*See* p. 40; *see* also pp. 282 and 283.]

'Another parable Jhesus putte forth 'to hem, seyinge, The kyngdam of heuenes is maad liche to a man, that sew good seed in his feeld. But, when men slepten, his enmye came, and sew aboue dernel, '*or cokil* [*tares*], in the midil of whete, and wente awey. Sothely when the herbe hadde growid, and maad fruyt, thanne the dernel, '*or cokil*, apperiden. Forsothe the seruauntis of the husbondeman 'comyinge nigh, 'seiden to hym, Lord, wher thou hast nat sowen good seed in thi feeld? wher of than hath it dernel, '*or cokil*? And he seith to hem, The man enmye hath don this thing. Trewly the seruauntis seiden to him, Wolt thou we go, and gedren hem? And he saith, Nay, lest perauenture ȝe gedrynge dernels, '*or coclis*, draw vp by the roote togidre with hem and the whete. Suffre ȝe 'hem bothe wexe til to rype corne; and in tyme of rype corn I shal seie to reperis, First gedre ȝee 'to gedre dernels, '*or cockilis*, and byndeth hem to gidre in knytchis, '*or smale bundelis*, for to be brent, but gedere ȝe whete in to my berne.'

[*The Holy Bible* in the earliest English versions, made from the Latin Vulgate by John Wycliffe and his followers; edited by the Rev. Josiah Forshall and Sir Frederic Madden, 1850, iv., 34–5.]

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* Cf. Chaucer's 'poor parson of a town':—
'Wyd was his parisch, and houses fer asonder,
But he ne lafte not for reyne ne thonder,
In sikneese nor in meschief to visite
The ferreste in his parissche, moche and lite,
Uppon his feet, and in his hond a staf.'
This noble ensample to his sheep he yaf
That first he wroughte, and after that he taughte
Out of the gospel he tho wordes caughte,
And this figure he addede eek therto,
That if golde ruste, what schal yren doo?
* * *
'He was also a lerned man, a clerk
That Cristes gospel trewely wolde preche;
His parischens devoutly wolde he teche.'
(*Prologue* to the *Canterbury Tales*.)

EXTRACT XIII. **A.D. 1387.**

## THE SUBSTITUTION OF ENGLISH FOR FRENCH.

By JOHN OF TREVISA. [*See* pp. 29 and 40.]

'Þis apeyryng [*injuring* or *impairing*] of þe burþ-tonge [*the mother tongue, English*] ys by-cause of twey [*two*] þinges:—on ys, for [*because*] chyldern in scole, aȝenes [*against*] þe vsage and manere of al oþer nacions, buþ [*are*] compelled for to leue here [*their*] oune longage, & for to construe here lessons & here þinges a [*in*] Freynsch, & habbeþ, suþthe [*have since*] þe Normans come furst in-to Engelond. Also, gentil men children buþ ytauȝt for to speke Freynsch fram tyme þat a [*they*] buþ ȝrokked in here cradel, & conneþ [*know how to*] speke & playe wiþ a child hys brouch; and oplondysch [*rustic*] men wol lykne ham-sylf [*themselves*] to gentil men, & foudeþ [*endeavour*] wiþ gret bysynes [*pains*] for to speke Freynsch, for to be more ytold of [*reckoned of*].

'Þys manere was moche y-vsed to-fore [*before*] þe furste moreyn [*murrain* or *plague,—probably that of* 1348] & ys seþthe [*since*] somdel ychaunged [*somewhat changed*]. For Iohan Cornwal, a mayster of gramere, chaungede þe lore [*learning*] in gramer-scole, & construccion [*construing*] of Freynsch in-to Englysch; & Richard Penecrych lurnede þat manere techyng [*manner of teaching*] of hym, & oþer men of Penecrych; so þat now, þe ȝer of cure Lord a þousond þre hondred foure score & fyue, of þe secunde kyng Richard after þe conquest nyne (*i.e., the ninth year of the reign of Richard II.*), in al þe gramer-scoles of Engelond childern leueþ Frensch & construeþ & lurneþ an [*in*] Englysch, and habbeþ þer-by avauntage in on syde & desavauntage yn anoþer; here [*their*] avauntage ys, þat a lurneþ here gramer yn lasse tyme þan children wer ywoned [*wont*] to do—disavauntage ys, þat now children of gramer-scole conneþ [*know*] no more Frensch þan can here lift [*knows their left*] heele, & þat ys harm for ham [*them*]. & a scholle [*if they shall*] passe þe se & trauayle in strange londes, & in meny caas also. Also gentil men habbeþ now moche yleft [*left-off*] for to teche here children Frensch.'

[Trevisa's translation of Higden's *Polychronicon*, 1387, from the contemporary MS. Tiberius D. vii., quoted in Morris and Skeat's *Specimens of Early English*, Pt. II., p. 241, ed. 1894.]

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EXTRACT XIV.

**1377–78 (Koch); 1377–83 (Skeat).**

## THE VISION OF PHILOSOPHY.

By GEOFFREY CHAUCER.

[Boëthius, 480?–524 (from whom the following extract is translated), was a Roman patrician, imprisoned by the Emperor Theodoric. During his confinement he wrote his treatise, *De Consolatione Philosophiæ*. Chaucer's version was preceded by one by King Alfred. *See* pp. 36 and 13.]

'In þe mene while þat I stille recordede þise þinges wiþ my self [*his opening complaint*], and markede my wepli compleynte wiþ office of poyntel [*style*]. I saw stondyng above þe heyȝt of my heued a woman of full greet reuerence by semblaunt hir eyen brennyng and clere seing oner þe comune myȝt [*might*] of men. wiþ a lijfly colour and wiþ swiche vigoure and strenkeþ [*strength*] þat it myȝte not be emptid [*exhausted*]. ¶ Al were it so þat sche was ful of so greet age. þat menne wolde not trowe in no manere þat sche were of oure elde. þe stature of hir was of a doutous iugement. for sumtyme sche constreynede [*contracted*] and schronk hir seluen lyche to þe comune mesure of men. and sumtyme it semede þat she touchede þe heuene wiþ þe heyȝte of hir heued, and when sche hef [*raised*] hir heued heyer sche pereede þe selue heuene. so þat þe syȝt of men loking was in ydel [*in vain*]. ¶ Hir cloþes weren maked of ryȝt delye [*thin*] þredes and subtil crafte of perdurable [*lasting*] matere. þe wyche cloþes sche hadde wouen wiþ her owen hondes : as I knewe wel aftir by hir selfe. declaryng and shewyng to me þe beaute. þe wiche cloþes a derkenes of a forleten [*neglected*] and dispised elde hadde duskid and dirkid as it is wont to dirken [*darken*] by-smoked [*besmoked*] ymages. &c.'

[Chaucer's *Boethius*, from the Addit. MS. 10,340 (Br. Museum), ed. by Dr. R. Morris (*E. E. Text Soc.*), 1868, 5. It will be useful to compare the text in Skeat's *Chaucer*, 1894, based on Dr. Furnivall's ed. of MS. Camb. I. i. 3, 21 (*Chaucer Soc.*, 1886).]

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EXTRACT XV. **A.D. 1390.**

## THE PORTRAIT OF THE SCHIPMAN.

By GEOFFREY CHAUCER. [*See* p. 37.]

'A Schipman was ther, wonyng [*dwelling*] fer by weste :
For ought I woot, he was of Dertemouthe.
He rood upon a rouney [*horse*], as he couthe,
In a gowne of faldyng [*coarse cloth*] to the kne.
A daggere hangyng on a laas [*lace, lanyard*] hadde he
Aboute his nekke under his arm adoun.
The hoote somer hadde maad his hew al broun ;
And certeinly he was a good felawe.
Ful many a draught of wyn had he drawe
From Burdeux-ward, whil that the chapman sleep.
Of nyce conscience took he no keep.
If that he foughte, and hadde the heigher hand,
By water he sente hem hoom to every land.
But of his craft to rikne wel the tydes,
His stremes and his dangers him bisides,
His herbergh [*harbour*] and his mone [*moon*] his lodemenage [*pilotage*],
Ther was non such from Hulle to Cartage.
Hardy he was, and wys to undertake ;
With many a tempest hath his berd ben schake,
He knew wel all the havenes, as thei were,
From Scotlond [*or* Gottland] to the cape of Fynestère,
And every cryk in Bretayne and in Spayne ;
His barge y-clepud was the Magdelayne.'

We get a further glimpse of this sun-burned mariner in the prologue to his tale. The host, with a brace of oaths, calls upon the parson :—

'The Person him answerde : "*Benedicite!*
What eyleth the man, so synfully to swere?"
Our Ost answerd : "O Jankyn, be ye there?
Now goode men," quod our Oste, "herkneth me.
I smel a loller [*lollard*] in the wind," quod he,
"Abideth for Goddes digne passion,
For we schul have a predicacion;
This loller heer wolde prechen us somwhat."
"Nay by my father seule! that shal he nat,"
Sayde the Schipman; "heer schal he naught preche,
He schal no gospel glosen heer ne teche.
We levyn [*believe*] al in the gret God," quod he.
"He wolde sowen some difficulté
Or springen cokkil [*tares* *] in our clene corn.
And therfor, Ost, I warne the byforn
My joly body schal a tale telle,
[And I schal clinken you so mery a belle
That I schal waken al this compagnie;
But it schal not ben of philosophie,
Ne of physike, ne termes queinte of lawe;
Ther is but litel Latin in my mawe."]'

[*Canterbury Tales.* Aldine Edition of Chaucer's *Works*, ii., 13,—iii., 106–7. Cf. the text of Skeat's edition, 1894.]

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EXTRACT XVI. **A.D. 1449.**

## THE SCHEME OF THE 'REPRESSOR.'

By REGINALD PECOCK.

[The author, it will be observed, claims to write in the 'common people's language.' *See* p. 42.]

'Now that God for his godenes and charite ceese the sooner in the comoun peple such vnwijs, vntrewe, and ouerhasti vndirnyming and blamyng maad upon the clergie, and that for the harmes and ynelis therbi comyng now seid, y schal do therto sumwhat of mi part in this, that y schal iustifie xj. gouernaunces [*practices*] of the clergie, whiche summe of the comoun peple vnwijsly and vntreuli iugen and condempnen to be yuele; of which xj. gouernaunces oon is the having and vsing of ymagis in chirchis; and an othir is pilgrimage in going to the memorialis or the mynde placis [*shrines*, mynde=*remembrance*] of Seintis, and that pilgrimagis and offringis mowe be doon weel, not oonli priuely, but also openli; and not oonli so of lay men, but rather of preestis and of bischopis.

* Cf. Extract XII.—*The Parable of the Tares in the Wheat.*

And this y schal do bi writing of this present book in the comoun peplis langage pleinli and openli and schortli, and to be clepid *The repressing of ouer miche wȳting [blaming] the clergie*: and he [*it*] schal hane v. principal parties. In the firste of whiche parties schal be mad in general maner the seid repressing, and in general maner proof to the xj. seid gouernauncis. And in the ij^e. iij^e. iiij^e. and v^e. principal parties schal be maad in special maner the seid repressing; and in special maner the proof to the same xj. gouernauncis; thoug alle othere gouernauncis of the clergie, for whiche the clergy is worthi to be blamed in brotherly and neiȝbourly correpcioun, y schal not be abonte to excuse neither defende; but preie, speke, and write in al pacience and doctrine, that the clergie forsake hem, leue, and amende.'

[Pecock's *Repressor*, 1860, i., 4, Babington's Edition, Rolls Collection.]

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EXTRACT XVII. **A.D. 1485.**

## SIR ECTOR'S LAMENT FOR SIR LANCELOT.

By SIR THOMAS MALORY.

[After the death of King Arthur at the Battle of Camlan, Sir Lancelot visited Guenever at Almesbury. Passing thence he entered a monastery, and, there dying, his body was carried, by his own desire, to his castle of Joyous Gard, concerning which we are told in *La Mort d'Arthure*, 'some men say Anwick, and some men say it is Bamborow.' It is supposed to be Berwick. *See* p. 43.]

'And whan syr Ector herde suche noyse & lyghte in the quyre of Ioyous garde [*Lancelot's castle*] he alyght & put his hors from hym & came in to the quyre & there he sawe men synge wepe / & al they knewe syr Ector / but he knewe not them / than wente syr Bors vnto syr Ector & tolde hym how there laye his brother syr Launcelot dede / & than Syr Ector threwe hys shelde swerde & helme from hym / & whan he behelde syr Launcelottes vysage he fyl [*fell*] doun in a swoun / & whan he waked it were harde ony tonge to telle the doleful complayntes that he made for his brother / A Launcelot he sayd thou were hede of al crysten knyghtes & now I dare say sayd syr Ector thou sir Launcelot there thou lyest that thou were neuer matched of erthely knyghtes hande / & thou were the curtest [*most courteous*] knyght that euer bare shelde & thou were the truest frende to thy louar that euer bestrade hors & thou were the treuest louer of a synful man that euer loued woman / & thou were the kyndest man that euer strake wyth swerde / & thou were the godelyest persone þ^t euer cam emonge prees [*press*] of knyghtes / & thou was the mekest man & the Ientyllest that euer ete in halle emonge ladyes / & thou were the sternest knyght to thy mortal foo that euer put spere in the breste / '

[*Le Morte Darthur*, Book xxi., Capitulum xiii. Facsimile reprint of Caxton's original edition of 1485, edited by H. Oskar Sommer, Ph.D., 1889, vol. i. p. 895*.]

EXTRACT XVIII. **A.D. 1525.**

## THE PARABLE OF THE TARES IN THE WHEAT.

By WILLIAM TYNDALE. [*See* p. 46, and also pp. 277 and 283.]

'Another similitude put he forth / unto them saynge: The kyngdm off heven ys lyke unto a man which sowed good seede in his felde. Butt whyll men shlepte / ther eam his foo / and sowed tares amonge the wheate / and went his waye: Whē the blade was sprōge up / ād had brought forth frute / thē appered the tares also. The servaunts eam to the householder / and sayde unto him: Syr sowedest not thou good seed ī thy closse / from whence then hath it tares? He sayde to them / the ēvious man hath done this. Then the servaunts sayde unto hym: wylt thou then that we go ād gader it? and he sayde / nay / lest whyll ye go aboute to wede out the tares / ye plucke uppe also with them the wheate by the rotts: let bothe growe together tyll harvest come / and in time of harvest / I will saye unto my repers / gadther ye fyrst the tares / ād bynd them in sheves to be brēt: but gadther the wheate ī to my barne.'

[Tyndale's black-letter *New Testament* (1525 or 1526). Fry's *fac-simile*. Bristol, 1862.]

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EXTRACT XIX. **A.D. 1535.**

## A LETTER FROM PRISON.

By SIR THOMAS MORE. [Written 'with a cole . . . to hys daughter maistres Margaret Roper, within a whyle after he was prisoner in the towre.' *See* p. 46.]

'Myne own good doughter, our lorde be thanked I am in good helthe of bodye, and in good quiet of minde: and of worldly thynges I no more desyer then I haue. I beseche hym make you all mery in the hope of heauen. And such thȳnges as I somewhat longed to talke with you all, concerning the worlde to come, our Lorde put theim into your myndes, as I truste he dothe and better to by hys holy spirite: who blesse you and preserue you all. Written wyth a cole by your tender louing father, who in hys pore prayers forgetteth none of you all, nor your babes, nor your nurses, nor your good husbandes nor your good husbandes shrewde [*clever*] wyues, nor your fathers shrewde wyfe neither, nor our other frendes. And thus fare ye hartely well for lacke of paper.

'THOMAS MORE knight.'

[*The workes of Sir Thomas More Knyght, s metyme Lorde Chauncellour of England, wrytten by him in the Englysh tonge.* 1557, Vol. II. p. 1430.]

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EXTRACT XX. **A.D. 1549.**

## THE BISHOP AND ROBIN HOOD.

By HUGH LATIMER. [*See* p. 47, and also p. 49.]

'Euer thys office of preachynge hath bene least regarded, it hath skante hadde the name of goddes seruyce. . . . . I came once myselfe to a place, ridyng on a iornay home warde from London, and I sente worde ouer nyghte into the toune that I would preach there in ye morninge because it was holy day, and me thought it was an holye dayes worcke, the churche stode in my waye, and I toke my horsse and my companye, and went thither, I thoughte I shoulde haue found a greate companye in the churche, and when I came there, the churche dore was faste locked.

'I tarried there halfe an houer and more, at last the keye was founde, and one of the parishe commes to me and sayes. Syr thys is a busye daye wyth vs, we can not heare you, it is Robyn hoodes daye. The parishe are gone a brode [*abroad*] to gather for Robyn hoode, I praye you let [*prevent*] them not. I was fayne there to geue place to Robyn hoode, I thought my rochet shoulde haue bene regarded, thoughe I were not; but it woulde not serue, it was fayn to geue place to Robyn hoodes men.'

[*Seven Sermons before Edward VI. on each Friday in Lent*, 1549 (Arber's Reprint, 1869, 173).]

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EXTRACT XXI. **A.D. 1557.**

## THE PARABLE OF THE TARES IN THE WHEAT.

From the GENEVA BIBLE. [*See* also pp. 277 and 282.]

'Another similitude put he forth vnto them, saying, The kyngdome of heauen is like vnto a man which sowed good seed in his field. But while men slept, there came his fo, & sowed tares among the wheat, and went his way. And when the blade was sprong vp & broght forth frute, then appeared the tares also.

Then came the seruantes of the householder, & sayd vnto him, Syr soweddest not thou good seed in thy close, from whence then hath it tares? And he said to them, the enuious man hath done this. Then the seruantes sayd vnto hym, Wylt thou then that we go and wede them out? But he said, Nay, lest while ye go about to wede out the tares, ye pluck vp also with them the wheat. Let both growe together tyl haruest come, and in tyme of haruest, I wyl say to the repers, gather ye fyrst the tares, & bind them in sheues to be burned: but gather the wheat into my barne.'

[*Geneva Bible*, 1557, as printed in Bagster's *English Hexapla*, 1841.]

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EXTRACT XXII. **A.D. 1570.**

## THE APOLOGY FOR 'THE SCHOOLMASTER.'

By ROGER ASCHAM. [*See* p. 69.]

'Wise men I know, will well allow of my choise herein: and as for such, whe haue not witte of them selues, but must learne of others, to iudge right of mens doynges, let them read that wise Poet *Horace* in his *Arte Poetica*, who willeth wisemen to beware, of hie and loftie Titles. For, great shippes, require costlie tackling, and also afterward dangerous gouernment: Small boates, be neither verie chargeable in makyng, nor verie oft in great ieoperdie: and yet they cary many tymes, as good and costlie ware, as greater vessels do. A meane Argument, may easelie beare, the light burden of a small faute, and haue alwaise at hand, a ready excuse for ill handling: And some praise it is, if it so chaunce, to be better in deede, than a man dare venture to seeme. A hye title, doth charge a man, with the heauie burden, of to great a promise: and therefore sayth *Horace* verie wittelie, that, that Poete was a verie foole, that began hys booke, with a goodlie verse in deede, but ouer proude a promise.'

*Fortunam Priami cantabo et nobile bellum,*

And after, as wiselie,

*Quantò rectiùs hic, qui nil molitur ineptè, &c.*' *

[*The Scholemaster*, 1570, 65 (Arber's Reprint, 1870).]

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EXTRACT XXIII. **A.D. 1589.**

## THE FIRST ADVENTURE OF THE 'FAERY QUEENE.'

By EDMUND SPENSER. [*See* p. 54.]

'. . . In the beginning of the feast, there presented him selfe a tall clownish younge man, who falling before the Queene of Faeries desired a boone (as the manner then was) which during that feast she might not refuse: which was that hee might have the atchievement of any adventure, which during that feast should happen; that being granted, he rested him selfe on the floore, unfit through his

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* The whole of the passage runs thus:—

'Don't open like the cyclic, with a burst:
"*Troy's war and Priam's fate are here rehearsed.*"
What's coming, pray, that thus he winds his horn?
The mountain labours and a mouse is born.
*Far better he who enters at his ease,*
*Nor takes your breath with empty flourishes:*
"Sing, Muse, the man who, after Troy was burned,
Saw divers cities, and their manners learned."'

Conington's Translation of the *Satires*, &c., 1871, 177.

rusticitie for a better place. Soone after entred a faire Ladie [*Una*] in mourning weedes, riding on a white Asse, with a dwarfe behind her leading a warlike steed, that bore the Armes of a knight, and his speare in the dwarfes hand. She falling before the Queene of Faeries, complayned that her father and mother, an ancient King and Queene, had bene by a huge dragon many yeers shut up in a brazen Castle, who thence suffered them not to issew: and therefore besought the Faery Queene to assigne her some one of her knights to take on him that exployt. Presently that clownish person upstarting, desired that adventure; whereat the Queene much wondering, and the Lady much gaine-saying, yet he earnestly importuned his desire. In the end the Lady told him, that unlesse that armour which she brought would serve him (that is, the armour of a Christian man specified by Saint Paul, v. [vi.] Ephes.) that he could not succeed in that enterprise: which being forth-with put upon him with due furnitures thereunto, he seemed the goodliest man in al that company, and was well liked of the Lady. And eftesoones taking on him knighthood, and mounting on that straunge Courser, he went forth with her on that adventure: where beginneth the first booke, viz.

A gentle Knight was pricking on the playne,' &c.

[*Letter to Sir Walter Raleigh*, dated '23 Ianuarie, 1589.']

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EXTRACT XXIV. **A.D. 1590.**

## DESCRIPTION OF THE RED-CROSS KNIGHT AND UNA.

By EDMUND SPENSER. [*See* p. 54.]

'A gentle Knight was pricking [*spurring*] on the plaine,
Ycladd in mightie armes and silver shielde,
Wherein old dints of deepe wounds did remaine,
The cruel markes of many a bloudy fielde;
Yet armes till that time did he never wield: *
His angry steede did chide his foming bitt,
As much disdayning to the curbe to yield:
Full jolly knight he seemd, and faire did sitt,
As one for knightly giusts and fierce encounters fitt.

'And on his brest a bloudie crosse he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious badge he bore,
And dead as living ever him ador'd:
Upon his shield the like was also scor'd,
For soveraine hope, which in his helpe he had:
Right faithfull true he was in deede and word,
But of his cheere did seeme too solemne sad;
Yet nothing did he dread, but ever was ydrad [*dreaded*].

. . . .

'A lovely ladie rode him faire beside,
Upon a lowly asse more white then snow,
Yet she much whiter, but the same did hide
Under a vele, that wimpled was full low,

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* Cf. *Letter to Sir Walter Raleigh*, Extract XXIII.

And over all a blacke stole she did throw
As one that inly mourned: so was she sad
And heavie sat upon her palfrey slow:
Seemed [*it*] in heart some hidden care she had,
And by her in a line a milke white lambe she lad [***led***].'

[*Faery Queene*, Bk. i., *Canto* i. 1, 2, 4.]

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EXTRACT XXV. **A.D. 1595.**

## THE ELIZABETHAN STAGE.

By SIR PHILIP SIDNEY. [*See* p. 52, and also p. 59.]

'Our Tragedies, and Comedies, (not without cause cried out against,) obseruing rules, neyther of honest ciuilitie, nor of skilfull Poetrie, excepting *Gorboduck*, [*by Sackville,—see* p. 61, s. 38] (againe, I say, of those that I haue seene,) which notwithstanding, as it is full of stately speeches, and well-sounding Phrases, clyming to the height of *Seneca* his stile, and as full of notable moralitie, which it doth most delightfully teach; and so obtayne the very end of Poesie: yet in troth it is very defectious in the circumstaunces; which greeueth mee, because it might not remaine as an exact model of all Tragedies. For it is faulty both in place, and time, the two necessary companions of all corporall actions. For where the stage should alwaies represent but one place, and the vttermost time presupposed in it, should be, both by *Aristotle's* precept, and common reason, but one day: there is both many dayes, and many places, inartificially imagined. But if it be so in *Gorboduck*, how much more in al the rest? where you shal haue *Asia* of the one side, and *Affrick* of the other, and so many vnder-kingdoms, that the Player when he commeth in, must euer begin with telling where he is: or els, the tale wil not be conceiued. Now ye shal haue three Ladies, walke to gather flowers, and then we must beleeue the stage to be a Garden. By and by, we heare newes of shipwracke in the same place, and then wee are to blame, if we accept it not for a Rock.

Vpon the backe of that, comes out a hidious Monster, with fire and smoke, and then the miserable beholders, are bounde to take it for a Caue. While in the mean-time, two Armies flye in, represented with foure swords and bucklers, and then what harde heart will not receiue it for a pitched fielde? * &c.'

[*An Apologie for Poetrie*, 1595 (Arber's Reprint, 1868), 63—4.]

* *Cf.* Shakespeare, *King Henry V.*, *Chorus*:—

— 'Can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon,' &c.

Mr. Knight thinks that Sidney's words may have prompted Shakespeare's appeal to his audience in this address to 'piece out our imperfections with your thoughts.' *See* also as to 'the wooden O,' p. 59, s. 37.

# APPENDIX B.

## THE 'CANTERBURY TALES.'

In the account given on p. 36, s. 17, the *Canterbury Tales* were roughly dated 1390. It has been conjectured, however, that the scheme of the Pilgrimage had been adopted, and the Prologue composed, about 1385–6; that some already written tales were fitted to the new scheme; that others were then written, but not enough to complete the projected plan. The order in which the tales were produced cannot, of course, be finally settled; but it may fairly be assumed that the best work—especially in regard to characterisation—is the latest. Four tales, those of the Second Nun, the Clerk, the Man of Laws, and the Monk, are among those supposed to have been written, wholly or in part, before the scheme of the poem had been formed;* and the Knight's tale is probably a remodelling of a lost *Palamon and Arcite*. For the sources of the tales see Skeat's *Chaucer*, iii. 371–504, and the *Originals and Analogues* published by the Chaucer Society. The order of the tales in the following list is that proposed nearly thirty years ago by Dr. Furnivall, the thoroughness of whose work may be estimated by the fact that scholars have found but little room even for the suggestion of modification. †

I. KNIGHTE'S TALE is a condensed version of the *Teseide* of Boccaccio (1313—1375), and recounts the loves of Palamon and Arcite for Emily, sister of Theseus' wife, Hippolita. She is made the prize of battle. Arcite wins, but, dying by an accident, bequeaths the lady to Palamon, in a speech, which for its dramatic eloquence Mr. Cowden Clarke (*Riches of Chaucer, Advertisement to*

* For a brief statement of the arguments, more or less satisfactory, see Mr. Pollard's *Primer*, §§ 45–8.

† The metre of the *Canterbury Tales* is generally the rhymed heroic coup'et. A writer in the *Westminster Review* gives the following 'golden rule' for reading Chaucer. 'Pronounce the final *e* whenever the metre demands it, and the final syllable in all words of French origin, as *e.g.* in corâge, visâge, honoûr, clamoûr, maniér. Bear in mind, also, that the strangeness of three-fourths of the words results from the antiquated way in which they are spelled, and that when deprived of an *e* or an *n*, or otherwise slightly altered, they become familiar. They are old friends disguised in foreign garb; when we hear them speak their strangeness vanishes.'

*Second Edition*, 1870) places beside the elegy over Sir **Lancelot**, quoted at p. 281 (Extract XVII.)

'"Naught may the woful spirit in myn herte
Declare a poynt of alle my sorwes smerte
To you, my lady, that I love most;
But I byquethe the service of my gost
To you aboven overy creature,
Syn that my lyf ne may no lenger dure.
Allas, the woo! allas, the peynes stronge,
That I for you have suffred, and so longe!
Allas, the deth! allas myn Emelye!
Allas, departyng of our companye!
Allas! myn hertes queen! allas, my wyf
Myn hertes lady, endere of my lyf!
*What is this world? what asken men to have?*
*Now with his love, now in his colde grave*
*Allone, withouten eny companye.*
Farwel! my swete foo! myn Emelye
And softe tak me in your armes tweye,
For love of God, and herkneth what I seye,
I have heer with my cosyn Palamon
Had stryf and rancour many a day i-gon,
For love of yow, and for my jelousie.
And Jupiter so wis my sowle gye [*guide*],
To speken of a servaunt proprely,
With alle circumstaunces trewely,
That is to seyn, truthe, honour, and knighthede
Wysdom, humblesse, estaat, and hey kynrede,
Fredam, and al that longeth to that art,
So Jupiter have of my soule part,
As in this world right now ne knowe I non
So worthy to be loved as Palamon,
That serveth you, and wol don all his lyf
And if that evere ye schul ben a wyf,
Foryet not Palamon, the gentil man."
And with that word his speche faile gan;
For fro his feete up to his breste was come
The cold of deth, that hadde him overcome.'

[Il. 1907-1942

Dryden has paraphrased this tale under the title of *Palamon and Arcite.*

II. Mellere's Tale.—The Miller, who is drunk, tells a broad tale, for which no original has been traced, of the mischances of a carpenter.

III. Reeve's Tale.—The Reeve, a carpenter by trade, and withal 'a sklendre colerik man,' retorts with an equally injurious tale of a miller, based upon a French *fabliau.*

IV. Cook's Tale begins as a story of a disorderly London prentice; and breaks off after some fifty lines. Then generally follows the *Tale of Gamelyn*, of which the plot resembles Shake-

speare's *As You Like It* (*see* Appendix C., No. X.). This is an older tale (*c.* 1340 ?), not by Chaucer, which he, it is thought, intended to rewrite for the Yeoman.

V. SERGEANT OF LAWE'S TALE is the story of Constance in Gower's *Confessio Amantis*, Book ii.; both, however, drew from the *Life of Constance* in Nicholas Trivet's *Anglo-Norman Chronicle* (*c.* 1334).

VI. SCHIPMAN'S TALE is in the *Decameron* (D. viii., N. i.), and shows how a good-for-nothing Monk used the money he had borrowed from a merchant to ruin his wife.

VII. PRIORESSE'S TALE tells how the Jews murdered a Christian child, who, dead and cast in a pit, by miracle:—

> 'Ther he with throte i-corve lay upright,
> He *Alma redemptoris* gan to synge
> So lowde, that al the place bigan to rynge.'*

VIII. CHAUCER'S TALES.—When called upon for his tale, Chaucer commences a parody of the Metrical Romances, entitled the *Rime of Sir Thopas*, 'full of phrases taken from *Isumbras*, *Li beaus desconus*, and other Romances in the same style' (Tyrwhitt). Being cut short by the frank disapprobation of the Host, who bids him tell

> 'som what atte lest
> In which ther be som merthe or doctrine,'

he relates, *in prose*, a highly edifying *Tale of Melibeus and his wife, Prudence*, from a French original. The prologue to *Sir Thopas* contains that description of the Poet's appearance which has been already referred to (*see* p. 34, s. 17).

> '—— Oure host to jape began,
> And than at erst he loked upon me
> And sayde thus, "What man art thou?" quod he;
> "Thou lokest as thou woldest fynde an hare
> For ever upon the ground I se the stare;
> Approche ner, and loke merily.
> Now ware you, sires, and let this man have space.
> He in the wast is schape as wel as I;
> This were a popet in an arm to embrace
> For any womman, smal and fair of face.
> He semeth elvisch by his countenaunce
> For unto no wight doth he daliaunce.'

IX. MONK'S TALE.—The Monk follows with a number of doleful tragedies of illustrious men, of which he has 'an hundred in his cell,' until his audience stop him, the Host saying plainly that 'therein is no disport, ne game.'

X. NONNE PRESTE'S TALE is that of *The Cock and the Fox*, paraphrased by Dryden, and is derived from the *Roman de Renart*, ch. v.

* Cf. Extract V., Appendix A, as to the doings of the Jews of Norwich.

XI. Doctour of Phisik's Tale is the story of Appius and Virginia, 'as telleth Titus Livius.' Chaucer really follows the *Roman de la Rose*, 5613–82. See Lounsbury's *Studies in Chaucer*, ii. 283.

XII. Pardoner's Tale, from the *Cento Novelle Antiche*, is the story of three comrades who find a treasure. To keep it, two of them kill the third, but afterwards die from drinking wine that he, on his part, had poisoned. The tale appears in many languages.

XIII. Wif of Bathe's Tale.—After a lengthy prelude, which has been modernised by Pope, the Wife of Bath tells the story (paraphrased by Dryden in 1700) of a Knight who married an old woman out of gratitude. Such a tale is told by Gower, *Confessio Amantis*, Book i., and the ancient ballad of the *Marriage of Sir Gawaine* has a similar subject.

XIV. Frere's Tale is a malicious story of an arbitrary Summoner, who was carried away by the Fiend.

XV. Sompnour's Tale is, of course, a retaliation. It recounts the story of a covetous Friar, who was baffled and humiliated by a sick husbandman, whose goods he desired.

XVI. Clerk's Tale.—The clerk then tells the beautiful story of patient Griselda, perhaps the most admired of all the *Tales*, which he (the Clerk) says he

> 'Lerned at Padowe of a worthy clerk,
> Fraunces Petrark, the laureat poete
> —— whos rethorique swete
> Enlumynd al Ytail of poetrie.'

This story is told in the *Decameron*, D. x., N. x. Chaucer, however, has evidently taken it from a Latin translation made by Petrarch from Boccaccio, in 1373. That he received it orally from Petrarch (1304–74), during one of his missions to Italy, as has been conjectured, rests upon no satisfactory evidence.

XVII. Marchaunt's Tale is supposed to have been derived from a Latin fable. It is the old story of an old husband and a young wife. Pope has paraphrased it in *January and May*.

XVIII. Squyer's Tale is the 'half-told' story of Cambuscán, King of Tartary:—

> 'Of Camball, and of Algarsife,
> And who had Canace to wife,
> That own'd the virtuous ring and glass;
> And of the wondrous horse of brass
> On which the Tartar king did ride.'*

XIX. Frankeleyn's Tale.—Taken, he says, from a 'Breton *lai*,'

* *Il Penseroso*. Milton writes Cambúscan.

but told also by Boccaccio (D. x., N. v.), is the story of Dorigen, a virtuous wife.

XX. Second Nonne's Tale is from two Latin lives of St. Cecilia: that in the *Legenda Aurea* of Jacobus a Voragine is followed up to about l. 348, then that of Simeon Metaphrastes.

XXI. Canon Yeman's Tale relates how a priest was hoaxed by a pretended Alchemist.

XXII. Maunciple's Tale is the fable of the White Crow turned black, from Ovid's *Metamorphoses* (*see* also p. 32, s. 16).

XXIII. Persoun's Tale, in *prose*, is a long professional discourse *de Irâ*, *de Superbiâ*, *de Avaritiâ*, &c., said to have been suggested by some portions of the French original of the *Ayenbite of Inwit* (*see* p. 27, s. 14).

These twenty-three tales—twenty-four if the fifty-eight lines of *Sir Thopas* be reckoned as a 'tale'—are, as has been mentioned (p. 37), not disconnected narratives, but are united by 'links' in which the pilgrims often chat about a tale already told, or refer to the neighbourhood in which they happen to be. If, therefore, the entire scheme had been carried out, we should have had a closely knit whole, in which we should have been able to follow the pilgrims both in regard to time and place with somewhat of the exactitude with which we trace the weird wanderings of Dante in his great poem. As, however, we have not all the tales, nor even 'links' to all that we do possess, there are conspicuous gaps, although nine 'groups' are clearly recognisable. These it is usual to name after the letters of the alphabet, as is done in the following table, in which the Roman figures refer to the numbering of the list printed above:—

| | |
|---|---|
| A. Four tales . I.–IV. | E. Two tales . XVI.–XVII. |
| B. Six „ . V.–X. | F. „ „ . XVIII.–XIX. |
| C. Two „ . XI.–XII. | G. „ „ . XX.–XXI. |
| D. Three „ . XIII.–XV. | H. One tale . XXII. |
| I. One tale . XXIII. | |

The distance from London to Canterbury is only fifty-six miles, but parts of four days are supposed to be occupied in the journey. Incomplete as the indications are, the following details may be gathered:—

Day I. April 17.—From *The Tabard* Inn to Dartford; four tales being told—those of group A.

Day II. April 18.—From Dartford to Rochester. The six tales of group B.

Day III. April 19.—From Rochester to Ospringe. The seven tales of groups C, D, and E.

Day IV. April 20.—From Ospringe to Canterbury. The remaining tales of groups F, G, H, and I.

# APPENDIX C.

## THE PLAYS OF SHAKESPEARE.

THE respective and separate *QUARTO* editions of Shakespeare's Plays, it has been said (*see* p. 64, s. 40), appeared between 1597 and 1622—the latter being the date of the publication of *Othello*. The first *FOLIO* was published in the following year; and the editors, John Heminge and Henry Condell, in their *Address* * 'to the great Variety of Readers,' while lamenting the deceased Author's inability to superintend the publication of his writings, professed, nevertheless, to give the 'diverse stolne and surreptitious copies,' which had been 'maimed' and 'deformed' by various issuers, 'cur'd, and perfect of their limbes'; and,—in addition to these correct texts,—'all the rest [*i.e.* of Shakespeare's plays] absolute in their numbers, as he conceived them.' 'Who,' they go on to say, 'as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he uttered with that easinesse that we have scarse received from him a blot in his papers.' It was these words that elicited Ben Jonson's oft-quoted, 'Would he had blotted a thousand!' That (as Jonson is careful to explain in his *Timber*) the words were not malevolent, is clear from his lines under the Droeshout portrait, and from the noble commendatory verses, 'to the memory of my beloved, the Author,' which were prefixed to this very First Folio:—

> . . 'Looke how the fathers face
> Lives in his issue, even so the race
> Of Shakespeares minde and manners brightly shines
> In his well torned and true-filed lines,
> In each of which, he seemes to shake a lance,
> As brandish't at the eyes of Ignorance.
> Sweet Swan of Avon! what a sight it were
> To see thee in our waters yet appeare,
> And make those flights upon the bankes of Thames
> That so did take Eliza and our James!'

* This *Address* illustrates one of the features of the Elizabethan Stage (*see* p. 59, s. 37):—'And though you [the reader] be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit* to arraigne Playes daily,' &c.

Yet, notwithstanding the colourable advertisement of the player 'putters forth' of 1623, 'it is however demonstrable,' say Messrs. Clark and Wright (*Merchant of Venice; Clarendon Press Series*, 3rd Edition, 1869), that in nearly every case where a previous quarto existed the text was printed from it, and it is almost certain that where there was no previous edition the text of the folio was taken, not immediately from the author's MS., but from a more or less faulty transcript.' The general features of the First Folio are given on pp. 64–5. The thirty-six plays which it contained were arranged in three groups, as follows. Those printed in italics had previously appeared in *quarto* form:—

(a) Comedies.

1. Tempest.
2. Two Gentlemen of Verona.
3. *Merry Wives of Windsor.*
4. Measure for Measure.
5. Comedy of Errors.
6. *Much Ado about Nothing.*
7. *Love's Labour's Lost.*
8. *Midsummer Night's Dream.*
9. *Merchant of Venice.*
10. As You Like It.
11. Taming of the Shrew.
12. All's Well that Ends Well.
13. Twelfth Night.
14. Winter's Tale.

(b) Histories.

15. King John.
16. *Richard II.*
17. *Henry IV., Pt. i.*
18. *Henry IV., Pt. ii.*
19. *Henry V.*
20. Henry VI. (Pt. i.)
21. Henry VI. (Pt. ii.)
22. Henry VI. (Pt. iii.)
23. *Richard III.*
24. Henry VIII.

(c) Tragedies.

25. [*Troilus and Cressida.**]
26. Coriolanus.
27. *Titus Andronicus.*
28. *Romeo and Juliet.*
29. Timon of Athens.
30. Julius Cæsar.
31. Macbeth.
32. *Hamlet.*
33. *King Lear.*
34. *Othello.*
35. Antony and Cleopatra.
36. Cymbeline.

Besides these, and not included in the Folio of 1623, was the play of *Pericles*, published in *quarto* in 1609. A second folio was issued in 1632, a third in 1664, a fourth in 1685. After Rowe's first 'edited' issue of 1709, came Pope's, 1725; Theobald's, 1733; Hanmer's, 1744; Warburton's, 1747; Johnson's, 1765; and Malone's, 1790. For the numerous subsequent editions, the reader must consult a Bibliographical Dictionary.

Shakespeare seldom originated a plot; but, like Chaucer before him, and Molière after him, took his outline or framework where he found it, developing and filling it up from the inexhaustible resources of his vivid and complete imagination. From an Italian novelist, such as Bandello (whether direct from the original or through a translation it matters little), he borrows the plot of a

* Not in the list of plays prefixed to the *Folio*, but nevertheless included in the volume.

comedy; from a chronicler, such as Holinshed, the facts of an historical play; and in his hands they become a *Twelfth Night*, or a *Macbeth*. As an illustration (though by no means a novel one) of the great dramatist's transforming power may be cited the description of Cleopatra in her barge on the Cydnus. In North's *Plutarch*, Shakespeare's source for the incidents, the passage runs thus:—

'Therefore when she was sent unto by diverse letters, both from *Antonius* himselfe, and also from his friends, she made so light of it, and mocked *Antonius* so much, that she disdained to set forward otherwise, but to take her barge in the river of Cydnus; the poope whereof was of gold, the sailes of purple, and the oares of silver, which kept stroke in rowing after the sound of the musicke of flutes, howboyes, cithernes, vials, and such other instruments as they played upon in the barge. And now for the person of her selfe, she was layed under a pavilion of cloth of gold of tissue, apparelled and attired like the goddesse *Venus*, commonly drawne in picture: and hard by her, on either hand of her, pretie faire boys apparelled as Painters do set foorth god *Cupid*, with little fans in their hands, with the which they fanned wind upon her. Her Ladies and Gentlewomen also, the fairest of them were apparelled like the Nimphes *Nereides* (which are the Myrmaides of the waters), & like the *Graces*, some stearing the helme, others tending the tackle and ropes of the barge, out of the which there came a wonderfull passing sweet savour of perfumes, that perfumed the wharfes side, pestered with innumerable multitudes of people. Some of them followed the barge all along the river side; others also ranne out of the city to see her coming in.' (North, quoted in Staunton.)

In *Antony and Cleopatra* (Act ii., Sc. 2) these details take the following form. The speakers are Agrippa and Enobarbus.

*Eno.* When she first met Mark Antony, she pursed up his heart, upon the river of Cydnus.
*Agr.* There she appeared indeed; or my reporter devised well for her.
*Eno.* I will tell you.
The barge she sat in, like a burnish'd throne,
Burnt on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion (cloth-of-gold of tissue),
O'er-picturing that Venus where we see
The fancy outwork Nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid, did.
*Agr.* O, rare for Antony!
*Eno.* Her gentlewomen, like the Nereides,
So many mermaids, tended her i' the eyes,
And made their bends adornings: at the helm
A seeming mermaid steers; the silken tackle
Swell with the touches of those flower-soft hands,
That yarely frame the office. From the barge

A strange invisible perfume hits the sense
Of the adjacent wharfs. The city cast
Her people out upon her: and Antony,
Enthron'd i' the market-place, did sit alone,
Whistling to the air; which, but for vacancy,
Had gone to gaze on Cleopatra too,
And made a gap in nature.
*Agr.* Rare Egyptian!

In the following list the sources of most of Shakespeare's dramatic works, so far as they have been traced or conjectured, are indicated, and the probable or approximate dates of production are also given. *The numbering corresponds with that of the list printed on p.* 249:—

I. Tempest, Comedy (probable date, 1610).—*Die schöne Sidea*, by Jacob Ayrer (*d.* 1605), has a somewhat similar plot. Both are probably from the same unknown original romance.

II. Two Gentlemen of Verona, Comedy (between 1592 and 1593).—Some incidents are in Sidney's *Arcadia*, i. 6. The story of Proteus and Julia resembles that of Felix and Felismena, in the *Diana* of George de Montemayor (1520—62), translated by Bartholomew Yonge, 1598.

III. Merry Wives of Windsor, Comedy (Before 1602, date of quarto).—Various sources are given for the incidents.

IV. Measure for Measure, Comedy (1603?).—Taken from George Whetstone's *Historye of Promos and Cassandra*, &c., 1578, borrowed in its turn from Giraldi Cinthio's *Hecatommithi*, Part ii., D. viii., N. v.

V. Comedy of Errors, Comedy (1589—1591).—The main incident is in Plautus' *Menæchmi*; but Shakespeare's play was possibly based on an English version intitled the *Historie of Error*, acted in 1576—77, 'by the children of Powles.'

VI. Much Ado about Nothing, Comedy (Between 1598 and 1600, when it was entered on the Stationers' Register).—The 'serious incidents' are taken, probably through some English version, from the twenty-second novel of Matteo Bandello (1480—1562).

VII. Love's Labour's Lost, Comedy (About 1590.—Meres *). —'As far as we know, is wholly of Shakspere's invention' (Dowden).

VIII. Midsummer Night's Dream, Comedy (1593—1594.—

* 'As Plautus and Seneca are accounted the best for comedy and tragedy among the Latins, so Shakespeare among ye English is the most excellent in both kinds for the stage; for comedy witness his Gētlemē of Verona, his Errors, his Love Labor's Lost, his *Love Labour's Wonne*, his Midsummer's Night Dreame, and his Merchant of Venice; for tragedy, his Richard the II., Richard the III., Henry the IV., King John, Titus Andronicus, and his Romeo and Juliet.' *Palladis Tamia*, by Francis Meres, 1598.

Meres).—Theseus and Hippolyta come from North's *Plutarch*, 1579, *Life of Theseus*; Pyramus and Thisbe from Golding's *Ovid*, 1567.

IX. Merchant of Venice, Comedy (1594—1598.—Meres).—The fables of the bond and caskets are in the *Gesta Romanorum*, chaps. xlviii. and xcix.; the former is also in the *Pecorone* of Giovanni Fiorentino (*circa* 1378). But Shakespeare probably worked from an older play. This, both on the stage and in the study, is one of the most popular of Shakespeare's Comedies. It has been edited for the *Clarendon Press Series*, by Messrs. Clark and Wright.

X. As You Like It, Comedy (1599—1600).—Founded on Lodge's novel of *Rosalynde, Euphues Golden Legacie*, &c., 1590 (*see* p. 69, s. 43), which was partly derived from the *Coke's Tale of Gamelyn* (*see* p. 244).

XI. Taming of the Shrew, Comedy (date of composition doubtful).—Based upon an earlier anonymous play, printed in 1594, entitled *A Pleasant Conceited Historie, called the Taming of a Shrew.*

XII. All's Well that Ends Well, Comedy (date of composition doubtful).—If it be the *Love's Labour's Won*, specified by Meres (*see* note, p. 295), it should be placed before 1598. The leading circumstances are in the *Decameron*, D. iii., N. ix.; and in Paynter's *Palace of Pleasure*, 1566, Vol. i., Novel 38.

XIII. Twelfth Night; or, What You Will, Comedy (between 1598 (Meres) and February, 1602, when it was acted at the Middle Temple).—The 'serious incidents' are in Bandello, Part ii., Novel 36, translated by Barnabie Riche, 1581; and in the drama of *Gl' Ingannati*, 1537.

XIV. Winter's Tale, Comedy (Before May, 1611, when it was acted at the Globe).—Founded on Robert Greene's *Pandosto; the Triumph of Time*, or *The History of Dorastus and Fawnia*, 1588.

XV. King John, Hist. Drama (Before 1598.—Meres).—Probably worked up from an old piece called *The Troublesome Raigne of John, King of England*, 1591.

XVI. Life and Death of King Richard the Second, Hist. Drama (between 1593 and 1594).—Incidents taken from Holinshed. It has been edited for the *Clarendon Press Series*, by Messrs. Clark and Wright.

XVII. First Part of King Henry the Fourth, Hist. Drama (Before 1598.—Meres).

XVIII. Second Part of King Henry the Fourth, Hist. Drama (Before 1598.—Meres).—Period occupied, from Hotspur's death, 1403, to accession of Henry V., 1413.

XIX. King Henry the Fifth, Hist. Drama (perhaps, from the

reference to Essex's expedition of 1599, written in that year).—Period occupied, from 1413 to Henry's marriage with Katharine of France, 1420.

XX. First Part of King Henry the Sixth, Hist. Drama.

XXI. Second Part of King Henry the Sixth, Hist. Drama.

XXII. Third Part of King Henry the Sixth, Hist. Drama. (The dates of this and the two preceding plays are very early.)

XXIII. King Richard the Third, Hist. Drama (Before 1597, date of quarto).—Shakespeare's 'only authorities appear to have been the old chroniclers' (Staunton). The play ends with the death of King Richard at Bosworth, 1485.

XXIV. King Henry the Eighth, Hist. Drama (Before June, 1613, when it was acted at the Globe).—'Frequently in Henry VIII. we have all but the very words of Holinshed' (Dyce).

XXV. Troilus and Cressida, Tragedy (written before 1609, date of quarto).—Based upon Chaucer's *Troylus and Criseyde* (*see* p. 35, s. 17), Lydgate's *Troy Book* (*see* p. 41, s. 19), and Caxton's *Recuyell of the Historyes of Troy*.

XXVI. Coriolanus, Tragedy (1607–8).—Based on *Life of Caius Martius Coriolanus*, in North's *Plutarch*, 1579.

XXVII. Titus Andronicus, Tragedy (written before 1598.—Meres).—The source is not known. Shakespeare's share in the play is much discussed; it is possibly the very earliest.

XXVIII. Romeo and Juliet, Tragedy (written between 1591 and 1597, date of quarto).—Based chiefly on Arthur Brooke's poem of the *Tragicall Historye of Romeus and Juliet*, 1562, and Paynter's *Palace of Pleasure*, Vol. ii., Nov. 25. It was a popular Italian story.

XXIX. Timon of Athens, Tragedy (written *circa* 1607–8?).—The story is in Paynter's *Palace of Pleasure*, Vol. i., Nov. 28, and in North's *Plutarch*. But Shakespeare probably re-cast some old dramatic form of it.

XXX. Julius Cæsar, Tragedy (probably written about 1600–1).—Incidents in North's *Plutarch*, but there were other plays.

XXXI. Macbeth, Tragedy (probably written between 1604 and April, 1610, when it was acted at the Globe).—Based on Holinshed. It has been edited for the *Clarendon Press Series*, by Messrs. Clark and Wright.

XXXII. Hamlet, Tragedy (before July, 1602, when it was entered in the Stationers' Register).—The story of Hamlet is in the *Historia Danica* of Saxo Grammaticus (1150–1220), and Belleforest's collection of Novels, 1570. This latter was translated under the title of the *Hystorye of Hamblet*. But there was probably an earlier

play. *Hamlet* has been edited for the *Clarendon Press Series*, by Messrs. Clark and Wright, 1872.

XXXIII. King Lear, Tragedy (Before Christmas 1606, when it was acted at Whitehall).—The story may have been taken from the *Myrroure for Magistrates* (*see* p. 52, s. 33), from Geoffrey of Monmouth, from Spenser's *Faery Queene*, b. ii., c. x., or Holinshed. Sidney's *Arcadia*, perhaps, suggested an episode. *King Lear* was edited in 1877 for the *Clarendon Press Series* by Mr. W. A. Wright.

XXXIV. Othello, Tragedy (1604?).—Based upon Cinthio's *Hecatommithi*, Part i., Deca Terza, Nov. 7.

XXXV. Antony and Cleopatra, Tragedy (probably written in 1608).—Story taken from the *Life of Antonius*, in North's *Plutarch*. Period occupied, B.C. 40 to B.C. 30.

XXXVI. Cymbeline, Tragi-comedy (supposed to be written in 1609).—The main incident appears to have been taken from the *Decameron*, D. ii., N. ix. 'The historical facts and allusions . . . were seemingly derived from Holinshed' (Staunton).

XXXVII. Pericles, Prince of Tyre, Comedy (Before 1608, when it was entered in the Stationers' Register).—The original source is the romance of *Appollonius of Tyre* (*see* p. 15, s. 7), but it was probably taken from Gower's *Confessio Amantis*, and a translation of *Apollonius*, by Laurence Twine, 1576. It is supposed Shakespeare worked upon the drama of another writer, perhaps George Wilkins.

The following are the dates suggested by Prof. Dowden in *Shakspere, his Mind and Art*; and in his excellent *Primer*:—

| | | | |
|---|---|---|---|
| 1.—1588-90. | Titus Andronicus. | 20.—1599. | As You Like it. |
| 2.—1590-1. | 1 Henry VI. | 21.—1600-1. | Twelfth Night. |
| 3.—1590. | Love's Labour's Lost. | 22.—1601. | Julius Cæsar. |
| 4.—1591. | Comedy of Errors. | 23.—? 1601-2. | All's Well. |
| 5, 6.—1591-2. | 2 and 3 Henry VI. | 24.—1602. | Hamlet. |
| 7.—1592-3. | Two Gent. of Verona. | 25.—1603. | Measure for Measure. |
| 8.—1593. | Richard III. | 26.—1603? | Troilus and Cressida (revised 1607?) |
| 9.—1593-4. | Midsummer Night's Dream. | 27.—1604. | Othello. |
| 10.—1594. | Richard II. | 28.—1605. | Lear. |
| 11.—1595. | King John. | 29.—1606. | Macbeth. |
| 12.—1596. | Merchant of Venice. | 30.—1607. | Ant. and Cleopatra. |
| 13.—1596-7. | Rome and Juliet (a revision of 1591). | 31.—1607-8. | Timon of Athens. |
| 14.—1597. | Taming the Shrew. | 32.—1608. | Coriolanus. |
| 15, 16.—1597-8. | 1 and 2 Henry IV. | 33.—1608. | Pericles. |
| 17.—1598. | Merry Wives. | 34.—1609. | Cymbeline. |
| 18.—1598. | Much Ado. | 35.—1610. | Tempest. |
| 19.—1599. | Henry V. | 36.—1610-11. | Winter's Tale. |
| | | 37.—1612-3. | Henry VIII. |

# APPENDIX D.

## 'PARADISE LOST' AND 'PARADISE REGAINED.'

The first of Milton's epics, as we have already said, was written between 1658 and 1665, when its author,—that 'Puritan among poets' and 'poet among Puritans'—was poor, blind, and advanced in years. It was published, in ten books, in 1667. 'The measure,' in the words of the prefatory notice, 'is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin; rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially. . . .' 'This neglect then of rime so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it is rather to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem, from the troublesome and modern bondage of riming.' How grandly and majestically the muse of Milton wears that 'ancient liberty' has long been conceded; and we question whether anyone since the days of Byron has been found bold enough to hint that rhyming couplets would be a fitter vehicle for that sublimest story than the various and harmonious measure employed by the poet. 'To analyse Miltonic blank verse' (we borrow a passage that it is hard to excel) 'in all its details would be the work of much study and prolonged labour. It is enough to indicate the fact that the most sonorous passages commence and terminate with interrupted lines, including in one organic structure, periods, parentheses, and paragraphs of fluent melody, that the harmonies are wrought by subtle and most complex alliterative systems, by delicate changes in the length and volume of syllables, and by the choice of names magnificent for their mere gorgeousness of sound. In these structures there are many pauses which enable the ear and voice to rest themselves, but none are perfect, none satisfy the want created by the opening hemistich, until the final and deliberate close is reached. Then the sense of harmony is gratified and we proceed with pleasure to a new and

different sequence. If the truth of this remark is not confirmed by the following celebrated and essentially Miltonic passage, it must fall without further justification :—

> 'And now his [*Satan's*] heart
> Distends with pride, and hardning in his strength
> Glories : for never since created man,
> Met such imbodied force, as nam'd with these
> Could merit more than that small infantry
> Warr'd on by cranes ; though all the giant brood
> Of Phlegra, with th' heroic race were joined
> That fought at Thebes or Ilium, on each side
> Mixed with auxiliar Gods ; and what resounds
> In fable or romance of Uther's son,
> Begirt with British and Armoric knights ;
> And all who since, baptiz'd or infidel,
> Jousted in Aspramont or Montalban,
> Damasco, or Morocco, or Trebizond ;
> Or whom Biserta sent from Afric shore,
> When Charlemain with all his peerage fell
> By Fontarabbia.*
>
> [*Paradise Lost*, I. ll. 571-87.]

In the early days of *Paradise Lost*, we are told, 'few either read, liked, or understood it.' 'The old blind schoolmaster, John Milton,' wrote Waller, 'hath published a tedious poem on the Fall of Man : if its length be not considered a merit, it hath no other.' But even Johnson's prejudice,—so obstinate as to provoke De Quincey's saying of it that it made that arch-critic a 'dishonest man'—was ultimately overcome. His abstract of the subject may be quoted. 'It is,' says he, 'the fate of worlds, the revolutions of Heaven and of earth ; rebellion against the Supreme King, raised by the highest order of created beings ; the overthrow of their host and the punishment of their crimes ; the creation of a new race of reasonable creatures ; their original happiness and innocence, their forfeiture of immortality and their restoration to hope and peace.'

The contents of the twelve books into which *Paradise Lost* was divided in the edition of 1674 may be shortly summed up as follows :—

Book I.—Satan, expelled from Heaven, and lying in Chaos, consoles his legions with the hope of regaining their lost estate, and then tells them of a new kind of creature to be made 'according to an ancient prophecy or report in Heaven.' To confer on the full meaning of this prophecy he institutes a council. Pandemonium is raised out of the deep, and here the council sits,—

> 'A thousand demigods on gold'n seats,
> Frequent and full.'

* From a paper on *Blank Verse*, *Cornhill Magazine*, xv. 635-6.

Book II.—The result of the consultation is that Satan undertakes to verify the tradition concerning the existence of another world and another kind of creature—Man. He arrives at the gates of Hell, and thence Sin and Death

> 'Pav'd after him a broad and beat'n way
> Over the dark abyss, whose boiling gulf
> Tamely endur'd a bridge of wondrous length
> From Hell continu'd, reaching th' utmost orb
> Of this frail World; by which the spirits perverse
> With easy intercourse pass to and fro
> To tempt or punish mortals, except whom
> God and good angels guard by special grace.'

Book III.—As Satan flies towards this world God the Father shows him to the Son, and foretells his success in tempting man, who was made

> 'just and right,
> Sufficient to have stood, though free to fall.'

The Father then declares that man who 'falls deceived' shall find grace if

> 'Some other able, and as willing, pay
> The rigid satisfaction, death for death.'

The Son of God offers himself a ransom: the Father accepts him. Satan, meanwhile, reaches the outermost orb of the world, and passing through the Limbo of Vanity, directed by Uriel, alights on Mount Niphates (in Armenia).

Book IV. introduces the Arch-Enemy in the Garden of Eden, where, in the guise of a cormorant, he sits on the tree of Life,

> 'devising death
> To them who liv'd,'

and gathering from the discourse of Adam and Eve that the tree of Knowledge was forbidden them under penalty of death, resolves through it to tempt them to transgress. His presence in Paradise being announced by Uriel to Gabriel, he is at length discovered by two of the latter's ministers, 'squat like a toad,' whispering temptation in the ear of sleeping Eve.

Book V.—With the morning Eve relates to Adam her dream and is comforted. Raphael, sent of God, descends to Eden, to remind Adam of his free estate, to enjoin obedience and to warn him of an enemy at hand; and, at his request, tells him who the Enemy is, relates the story of his revolt in Heaven, his inciting his legions to rebel, and of the seraph Abdiel's opposition to and desertion of him.

In Book VI. Raphael describes the war in heaven. He tells Adam that Michael and Gabriel were sent forth to fight against

Satan and his host, that they found the task insuperable until, on the third day the Messiah, in the power of His Father, unaided by His 'host on either hand,' drove his enemies to the wall of heaven, which opening, caused them to plunge with confusion into the bottomless pit.

> 'Hell at last
> Yawning received them whole, and on them clos'd;
> Hell their fit habitation fraught with fire
> Unquenchable, the house of woe and pain.'

Book VII. is occupied with Raphael's narrative of the creation of the world.

Book VIII.—Adam's enquiries of Raphael concerning celestial motions are met by the reply:—

> 'Solicit not thy thoughts with matters hid,
> Leave them to God above, him serve and fear.'

Adam relates to the angel all he remembers since his creation, and Raphael, after admonition, leaves him.

Book IX.—Satan returns into Eden as a mist and enters into the serpent. Eve having elected to pursue her daily work alone, is accosted by him. Surprised at hearing the serpent speak, she enquires how he became possessed of such understanding, and is informed that he obtained the wisdom by eating of the fruit of a tree which Eve discovers to be the tree of Knowledge. She is at length persuaded to eat of the fruit, and Adam, though he knew her to be lost, resolves, for the love he bears her, to perish with her, and eats also of the forbidden fruit. The book ends with their mutual accusations and their attempt to cover their newly-discovered nakedness.

Book X.—The guardian angels return from Paradise to Heaven and the Son of God descends to judge the transgressors, and having clothed them, returns to Heaven. Sin and Death, resolved to sit no longer at the gates of Hell, make a bridge over Chaos to this world. Satan returns to Pandemonium, where both he and his attendants are transformed into serpents. God the Father foretells the victory of His Son over Sin and Death. Adam, after bewailing his lost condition, exhorts Eve to seek, with him, their peace with God.

Book XI.—The Son of God intercedes with His Father on behalf of suppliant Man, whose prayers are, therefore, accepted. Adam and Eve are nevertheless expelled from Paradise by the angel Michael, who afterwards takes Adam to a high hill and shows him in vision what shall take place before the Flood, and the appearance of the 'triple-coloured bow' in the clouds.

Book XII.—The angel, continuing his prophetic narrative, explains to Adam who that Christ shall be whose 'God-like act'

> 'Shall bruise the head of Satan, crush his strength,
> Defeating Sin and Death.'

Adam, much comforted by the relation, is then led with Eve out of Paradise by Michael.*

> 'High in front advanc't,
> The brandish't sword of God before them blaz'd,
> Fierce as a comet; which with torrid heat,
> And vapour as the Libyan air adust,
> Began to parch that temperate clime; whereat
> In either hand the hast'ning angel caught
> Our ling'ring parents, and to th' eastern gate
> Led them direct, and down the cliff as fast
> To the subjected plain; then disappear'd.
> They, looking back, all th' eastern side beheld
> Of Paradise, so late their happy seat,
> Wav'd over by that flaming brand; the gate
> With dreadful faces throng'd, and fiery arms:
> Some natural tears they dropt but wip'd them soon;
> The world was all before them, where to choose
> Their place of rest, and Providence their guide:
> They, hand in hand, with wand'ring steps and slow,
> Through Eden took their solitary way.'
>
> [ll. 632–649.]

The temptation of our Lord is the subject of Milton's shorter poem, *Paradise Regained*, which, as we have already said, was called into existence by the question put to the poet by his Quaker-friend Ellwood. (*See* p. 87, s. 57.) Coleridge pronounces the work to be 'in its kind the most perfect poem extant.' There is no doubt that Milton's consummate art in its descriptive power is here developed in its highest form. 'There is not a hollow or a vague sentiment, not a useless word, in the whole poem,' though we cannot but feel with Southey that, owing, perhaps, to the fact of the entire subject being but an incident in the many incidents in the life of our Saviour, it had been grander as an episode in a longer work. The 'Death for Death,' alluded to in *Paradise Lost*, is not realised in *Paradise Regained*, in which the wilderness instead of Calvary is the 'appendage to Eden,' and this alone has been suggested as a theological deficiency which has affected its popularity. That the poem has never attained its just fame because forced into comparison with *Paradise Lost* is probably the key to its being so often unduly disparaged by readers of the present day.

* It may not here be out of place to note the idea which Addison comments on, of the misery of Satan in the midst of his transient triumph contrasted with the triumphant hope of Adam in the excess of his wretchedness.

*Paradise Regained* is contained in four books of which the first presents Jesus—'this man of men attested Son of God,' retiring to the wilderness to be 'tempted of the devil,' who, having previously announced his plans to his peers in council, appears to Him in the disguise of a peasant.

Book II. shows Mary bewailing the absence of her son, Jesus. Satan, in the garb of a courtier, tempts the Saviour with a feast and the offer of riches.

Book III. continues the temptation, and the kingdoms of Asia are exhibited.

Book IV. introduces Rome and Athens in their architectural and intellectual greatness, and our Lord, after being exposed to a raging storm, is brought back to the desert to be conveyed to the pinnacle of the Temple, from which Satan, defeated in his plans, falls, while angels bear Jesus away. Their hymn of triumph ends the poem. The following are the lines on Athens (236–284):—

'Look once more, ere we leave this specular mount,
Westward, much nearer by south-west, behold;
Where on the Ægean shore a city stands
Built nobly, pure the air, and light the soil;
Athens, the eye of Greece, mother of arts
And eloquence, native to famous wits
Or hospitable, in her sweet recess,
City or suburban, studious walks and shades.
See there the olive grove of Academe,
Plato's retirement, where the Attic bird
Trills her thick-warbl'd notes the summer long;
There flowery hill Hymettus, with the sound
Of bees' industrious murmur, oft invites
To studious musing; there Ilissus rolls
His whispering stream: within the walls then view
The schools of ancient sages; his who bred
Great Alexander to subdue the world,
Lyceum there, and painted Stoa next:
There shalt thou hear and learn the secret power
Of harmony, in tones and numbers hit
By voice or hand; and various-measur'd verse,
Æolian charms and Dorian lyric odes,
And his, who gave them breath, but higher sung
Blind Melesigenes, thence Homer call'd,
Whose poem Phœbus challeng'd for his own.
Thence what the lofty grave tragedians taught
In chorus or Iambic, teachers best
Of moral prudence, with delight receiv'd
In brief sententious precepts, while they treat
Of fate, and chance, and change in human life,
High actions and high passions best describing:
Thence to the famous orators repair,
Those ancient, whose resistless eloquence
Wielded at will that fierce democraty,

Shook the Arsenal, and fulmin'd over Greece
To Macedon, and Artaxerxes' throne :
To sage Philosophy next lend thine ear,
From Heaven descended to the low-roof't house
Of Socrates ; see there his tenement,
Whom well inspir'd the oracle pronounc'd
Wisest of men ; from whose mouth issued forth
Mellifluous streams, that water'd all the schools
Of Academics old and new, with those
Surnam'd Peripatetics, and the sect
Epicurean, and the Stoic severe ;
These here revolve, or, as thou lik'st, at home,
Till time mature thee to a kingdom's weight ;
These rules will render thee a king complete
Within thyself, much more with empire join'd.'

# APPENDIX E.

## DICTIONARY OF MINOR AUTHORS.

This . . . abridgement
Hath to it circumstantial branches.—*Cymbeline*, Act v. sc. 5.

[In the following Appendix a number of deceased authors whose names are not included in the body of the foregoing Handbook are arranged in alphabetical order. The reader is requested to bear in mind that the reigns given are those during which they published or produced their works, and do not necessarily include the reign in which they were born. *The works cited are usually not all those produced, but only the best or best-known works.* The letter **p** signifies Prose Works; the letter **m**, Metrical (or Poetical) Works; and the letter **d** Dramatic Works.] *

**Adam, Jean,** 1710–1765. Scottish poetess. (George II., George III.) The ballad *There's nae luck about the House* has been doubtfully attributed to her. (*See* Mickle.) [It was sung in the streets about 1772, and printed in Herd's collection 1776.]

**Adams, Sarah Flower,** 1805–1848. Poetess. (Victoria.) **m** *Vivia Perpetua*, a dramatic poem, 1841. She wrote the familiar hymn *Nearer, my God, to Thee.* [*See* Moncure Conway's *Centenary History of South Place Society*, 1894.]

**Adams, Thomas,** fl. 1612–1653. Puritan divine. (James I. to Commonwealth.) 'Works' in Nichol's *Puritan Divines*, 3 vols. 1862, with a 'Life,' by Joseph Angus, D.D. [Southey calls him 'the prose Shakespeare of the puritan theologians.']

**Aikin, Lucy,** 1781–1864. Historical writer. (George IV. to Victoria.) **p** *Memoirs of the Court of Elizabeth*, 1818; *James I.*, 1822; *Charles I.*, 1833; *Life of Addison*, 1843 (reviewed by Macaulay); also some verse and 'Lorimer,' a tale. [*Life and Letters*, by P. H. Le Breton, 1864.]

**Ainsworth, William Harrison.** 1805–1882. Novelist.

* To anticipate the objection that many 'Dramatic' works are metrical, it should be stated that the term 'Metrical' has been adopted here more for the sake of its initial letter than with a view to precise classification.

(William IV., Victoria.) About 40 works; the novels being based on history. *Tower of London*, 1840; *Old St. Paul's*, 1841; *Lancashire Witches*, 1848, &c. ['Life,' by S. L. Blanchard, 3rd ed., 1884.]

**Aird, Thomas,** 1802–1876. Scottish poet and newspaper editor. (George IV. to Victoria.) **m** *Poems*, 1848 (5th ed. 1878). **p** *Old Bachelor in the old Scottish Village*, 1845.

**Aldred,** the glossator. Tenth century. He wrote the glosses in the Latin MSS. of the *Lindisfarne Gospels* or *Durham Book*. [Repr. Surtees Soc. with the *Rushworth Gospels*, 1854–1865.]

**Alexander, William,** Earl of Stirling, 1567?–1640. Scholar, poet, statesman, coloniser. (James I., Charles I.) **m** Six works, from *Aurora*, 1604, to *Recreations with the Muses* 1637. His *Psalmes of King David*, 1631, were printed as 'by King James.' **d** *The Monarchicke Tragedies*, 1607 (containing *Darius*, 1603; *Crœsus*, 1604; *The Alexandræan*, 1605; *Julius Cæsar* being added). **p** Completion of Sidney's *Arcadia*, 1613; *An Encouragement to Colonies*, 1624. [*Memorials of the Earl of Stirling, and of the House of Alexander*, Rev. C. Rogers, 1877.]

**Alford, Henry,** 1810–1871. Dean of Canterbury. (Victoria.) *See* p. 216. ['Life,' 1873; list of works occupies 15 pp.]

**Alfred of Beverley,** fl. 1143. Chronicler. (Stephen, Henry II.) **p** Nine Books of a Latin *Annals or History of the Kings of Britain*. (Pr. by Hearne 1716.) [This was an abridgment of Geoffrey of Monmouth (*see* p. 19), whose history ended in 689, continued to 1129.]

**Alison, Archibald,** 1757–1839. Father of the Historian. (*See* p. 212.) (George III.) **p** *Essay on the Nature and Principles of Taste*, 1790; *Sermons*.

**Alison, Sir Archibald.** (*See* p. 212.) [Autobiography 1883.]

**Allott, Robert,** fl. 1600. Editor and Compiler of Miscellanies. (Elizabeth.) **p** *Wits Theater of the Little World* (brief classified prose extracts from ancient authors), 1599. **m** *Englands Parnassus*, 1600. (Over 2,000 signed quotations from poets.) [Repr. in Collier's *Seven Eng. Poet. Miscellanies*, 1867.]

**Amory, Thomas,** 1691?–1788. (George II., George III.) **p** *Memoirs of Several Ladies of Great Britain*, 1755; *Life and Opinions of John Buncle, Esq.*, 2 vols., 1756–1766. Virtually a continuation of the *Memoirs*, and an odd medley of religion, sentiment, description, &c. [Hazlitt called Amory the 'English Rabelais'—a name also given to Swift and Sterne.]

**Andrewes, Lancelot,** 1555–1626. Successively Bishop of

Chichester, Ely and Winchester. (James I.) He aided James in his controversy against Cardinal Bellarmine with *Tortura Torti*, 1609, and the *Responsio ad Apologiam Bellarmini*, 1610. His famous *Manual of Private Devotion* (prayers in Greek and Latin) has been often translated, e.g. by (Cardinal) J. H. Newman, 1842; by Canon Venables, 1883, &c. [Works 11 vols. in *Library of Anglo-Catholic Theology*. 'Life,' A. T. Russell, 1863.]

**Armin, Robert,** fl. 1610. Actor and dramatist. (Elizabeth, James I.) **d** *A Nest of Ninnies*, 1608. (Repr. Shak. Soc. 1842.) [Grosart, *Occas. Issues*, 1880, repr. three other works.]

**Armstrong, John,** M.D. 1709–1779. Poet, physician, essayist. (George II.) **m** *The Art of Preserving Health*, 1744. A popular didactic poem in 4 books of blank verse. Often repr. (e.g. Chalmers' *Poets*, xvi., Anderson's *Poets*, x.) Also a tragedy, essays, &c.

**Ashmole, Elias,** 1617–1692. Antiquarian and virtuoso, son-in-law of Dugdale. (Charles II.) **p** *History of the Order of the Garter*, 1672; *Theatrum Chemicum*, 1652 (a collection of twenty-nine old metrical treatises on alchemy). A. inherited the collection of Tradescant, which with his additions forms the Ashmolean Museum, Oxford. [His *Diary* was printed 1717.]

**Atherstone, Edwin,** 1788–1872. Miscellaneous prose and verse writer. (George IV. to Victoria.) **m** *Last Days of Herculaneum*, 1821 (his first work); *The Fall of Nineveh*, 1828, 6 books; 1847, 7 others; 1868, extended to 30 books! (His chief work.) **d** *Dramatic Works*, 1888.

**Aubrey, John,** 1626–1697. Antiquary. (William III.) **p** *Miscellanies* 1696, dealing with dreams, omens, ghost stories, &c. (Repr. 1857, *Lib. of Old Authors*.) Various other works. ['Life, 1845, by J. Britton; *see* also *British Quarterly Review*, vol. xxiv., Prof. Masson.]

**Aungerville, Richard.** (*See* Bury, Richard of.)

**Austin, Henry,** xvii. cent. Poet. (James I.) **m** *The Scourge of Venus*, 1613. [Repr. Grosart, *Occas. Issues*, 1876.]

**Austin, Sarah,** 1793–1867. Translator. (William IV., Victoria.) **p** *Characteristics of Goethe*, 1833 (from German); also trans. from Ranke, Niebuhr, Guizot, &c. [S. A. was wife of John Austin the Jurist, 1790–1859.]

**Avesbury, Robert of,** xiv. cent. Chronicler. (Edward III.) **p** *De mirabilibus gestis Edvardi III.* Pr. 1720 by Hearne.

**Aylmer, John,** 1521–1594. Bishop of London. (Elizabeth.) **p** *An Harborowe for faithfull and trewe Subjects against the late blowne Blaste concerning the Government of Women*, 1559, a reply to

Knox's *First Blast*. (*See* Knox.) ['Life,' by J. Strype, repr. *Clar. Press*, 1821.]

**Ayton** (or **Aytoun**), **Sir Robert**, 1570–1638. Poet. (James I., Charles I.) **m** *Poems*, pr. in *Delitiæ Poetarum Scotorum*, 1637, ed. A. Johnston. Repr. 1827, 1844, 1871 (with 'Life').

**Bage, Robert**, 1728–1801. Novelist. (George III.) **p** Six novels, 1781–1796. *Barham Downs*, 1784; *Man as he is*, 1792; *Hermsprong, or Man as he is not*, 1796.

**Bagehot, Walter**, 1826–1877. Economist, critic, journalist. (Victoria.) **p** *The English Constitution*, 1867; *Lombard St.*, 1872 (10th ed. 1892); *Economic Studies*, 1880 (last ed. 1895); *Literary Studies*, 1878 (3 vols., 1895).

**Baker, Sir Richard**, 1568–1645. Chronicler. (Charles I.) **p** *Chronicle of the Kings of England from the Time of the Romans Government unto the Death of King James*, 1643. [This was long popular, see Addison's *Spectator*, Nos. 269 and 329. B.'s *Meditations on the Psalms*, 1639–1640, were repr. by Grosart in 1882.]

**Baldwin, William**, fl. 1547. Printer and verse writer. (Edward VI., Mary, Elizabeth.) B. edited the first edition of the *Myrrovre for Magistrates*, 1559, and contributed 4 out of its 19 'legends.' He wrote two others, and an interesting preface for the *Seconde Parte*, 1563. (Also other works.)

**Bale, John**, 1495–1563. Bishop of Ossory. (Henry VIII. to Elizabeth.) **p** *Illustrium Maioris Britanniæ Scriptorum Summarium*, 1548. (500 writers mentioned; 1557, 900 writers; 1559, 1400 writers.) **d** 5 plays remain out of 35. *Kynge Johan* (repr. Camden Soc., 1838), *God's Promises* (Hazlitt's *Dodsley I.*), *Temptacyon of our Lorde* (Fuller's Worthies, Miscell., 1870), *Johan Baptystes* (Harleian Miscell. I), *Three Laws of Nature, Moses and Christ* (not repr.). [See *Athenæ Cantabrigienses* I., 225–230 (list of 90 works). Parker Soc., 1849, issued 'Select Works.']

**Banim, John**, 1798–1842. Novelist and dramatic poet. (George IV. to Victoria.) **p** *Tales of the O'Hara Family*, 1825–1826, and other works often written with his brother Michael, who claims 13½ vols. out of 24, including *The Croppy*, 1828. (See *Dict. of Nat. Biog.*, and 'Life,' by P. J. Murray, 1857.)

**Barbauld, Anna Letitia**, 1743–1825. Poet and miscellaneous writer. (George III.) **m** Poems, 1773. **p** *The Evenings at Home* (written with her brother, J. Aikin) are still repr. ['Works,' 1825, with Memoir. Life, letters, and selections, 1874, by G. A. Ellis.]

**Barclay, John**, 1582–1621. Latin poet. (James I.) **m**

*Euphormio Lusininus* (or the *Satyricon*), 1603, no copy known. 2nd ed., 1605; part ii., 1607; *Apologia*, 1611 (not part iii. of the *Satyricon*, as sometimes said); *Icon Animorum*, 1614 (usually called part iv.). *Argenis*, 1621 (translated 1625). The *Satyricon* is partly autobiographical and personally satirical. *Argenis*, which William Cowper called 'the most amusing romance ever written,' is a political allegory in which Queen Elizabeth, Henry IV. of France, Philip II. of Spain, &c., appear under assumed names. [M. Jules Dukas' *Etude bibliographique et littéraire*, 1880; A. Dupond, *L'Argénis, une Etude*, 1875.]

**Barclay, Robert,** 1648–1690. Quaker apologist. (Charles II., James II.) **p** *The Apology*, 1676 (in Latin; an English trans. followed the same year), and numerous other works.

**Barham, Rev. Richard Harris,** 1788–1845. Miscellaneous writer. (William IV., Victoria.) *The Ingoldsby Legends* (first published in Bentley's, and the New Monthly, magazine). Series I. 1840, II. 1842, III. 1847. ['Life,' by his son, 3rd ed. 1880.]

**Barnard, Lady Anne** (*née* Lindsay). 1750–1825. (George III.) **m** The ballad of *Auld Robin Gray*, composed 1771, not claimed by her till 1823. (*See* Lockhart's *Life of Scott*, chap. lxi.)

**Barnes, Barnabe,** 1569?–1609. Poet. (Elizabeth, James I.) **m** *Parthenophil and Parthenophe*, 1593. (Repr. in Arber's *English Garner*, vol. v.); *A Divine Centurie of Spirituall Sonnets*, 1595 (repr. Park's *Heliconia*, 1815, and with the above by Grosart in B.'s 'Poetical Works,' 1875). **p** *Foure Bookes of Offices*, 1606. **d** Two plays.

**Barnfield, Richard,** 1574–1627. Poet. (Elizabeth.) **m** *The Affectionate Shepheard*, 1594; *Cynthia. With certaine Sonnets, and The Legend of Cassandra*, 1595; *The Encomion of Lady Pecunia*, &c. 1598. [All repr. by Roxburghe Club, ed. Grosart, 1876; and in Arber's *Eng. Scholar's Lib.*, No. 14.] N.B. *The Passionate Pilgrime*, 1599, printed two pieces from the *Encomion* as by Shakespeare.

**Barton, Bernard,** 1784–1849. Poet. (George III. to Victoria.) Many forgotten volumes from 1812–1845. He is often termed the 'Quaker Poet.' [Poems and letters, 1849, with Memoir by E(dward) F(itz) G(erald.)]

**Bastard, Thomas,** 1566–1618. Satirist and divine. (Elizabeth, James I.) **m** *Chrestoleros: Seuen Bookes of Epigrames* (290 of them), 1598; *Serenissimo potentissimoque Monarchæ Jacobo*, 1605 (a Latin poem to James; three books, about 800 lines). **p** Twelve *Sermons*, 1615. Grosart, 1880, repr. the poems, Latin and English. (See *Généalogie de la maison de Bastard*, Paris, 1847.)

**Beaumont, Sir John,** 1583–1627. Poet. (Elizabeth, James I.) **m** *Metamorphosis of Tobacco,* 1602 (anon.: a mock heroic); *Bosworth-field,* 1629 (posthumous). The poems are in Chalmers' *Poets* vi., and Grosart's *Fuller's Worthies Lib.* 1869. [B. was elder brother of Francis Beaumont. *See* p. 68.]

**Becon, Thomas,** D.D. (wrote *sub nom.* 'Theo. Basille'), 1512–1567. Protestant divine. (Henry VIII. to Elizabeth.) **p** *The Workes of Th. Becon,* 1563-1564. Parker Soc., 1843–1844, issued 3 vols. (a careful ed.). [*Athenæ Cantabrigienses,* i. 246–250, gives a list of 47 works; the *Princeton Review* (America), v. 504, has a good article.]

**Beddoes, Thomas Lovell,** 1803–1849. Poet and physiologist. George IV. to Victoria.) **d** *Brides' Tragedy,* 1822; *Death's Jest Book, or the Fool's Tragedy,* 1850. **m** *Improvisatore* 1821 (his first work; suppressed). *Poems,* 1851, with *Memoir.* [Best ed., 1890, 2 vols.; and *Letters,* 1894, both ed. Edmund Gosse.]

**Behn, Aphra,** or **Afra,** 1640–1689. Dramatist and novelist. (Charles II., James II.) **p** *Oroonoko, or the Royal Slave* (upon this Southern's play was founded, *see* p. 109), and eight other novels. **d** Seventeen plays (collected 1702). **m** Various occasional odes, &c. [Pope alludes to her licentious style in the line 'The stage how loosely doth Astræa tread,' Astræa being her assumed name. Her works were repr. in 6 vols. 1871.]

**Bellenden (Ballenden,** or **Ballentyne), John,** fl. 1533–1587. Translator. (Henry VIII.) **p** 1536. Trans. into Scotch vernacular of the *Historia Scotorum* of Hector Boece (1465?–1536). This, when 'Englished' by W. Harrison, formed the *Description of Scotland* in vol. i. of Holinshed, 1577. *Trans. of Livy* (first five books); printed in 1822 in B.'s 'Works.' [B. was the earliest Scotch prose writer; and his *Livy* the first trans. of a Latin classic in Britain.]

**Bentley, Richard,** D.D., 1662–1742. Classical scholar. (William III. to George II.) **p** *Dissertations upon the Epistles of Phalaris,* 1697–1698 (*see* p. 98). Various editions of the classics. ['Works,' ed. A. Dyce, 3 vols. 1836–1838; Prof. Jebb's 'Life' in the *Men of Letters Series* gives an elaborate list of authorities and useful 'annals.' Pope's shallow satire is in the *Dunciad,* iv. 203–274.]

**Berners, Juliana,** 1390?–1460? Prioress of Sopwell Nunnery. (Just north-east of St. Alban's Abbey). **p** *The Boke of St. Albans,* 1486. (Repr. in facsimile 1881.) This contains four treatises: on Hawking, Hunting, Coat Armour, and the Blazing of Arms. In

1496 a *Treatise on Fysshynge* was added to a new edition. (This, our first work on fishing, was repr. in facsimile 1880.) No book except the Bible was so frequently repr. in the sixteenth century.

**Beveridge, William,** 1637–1708. Bishop of St. Asaph. (Commonwealth to Anne.) **p** *Thesaurus Theologicus*, 1711 (posthumous). [His theological works fill 12 vols. in the *Lib. of Anglo-Catholic Theology*, 1842–6.]

**Beverley, Peter** (of Staple Inn), fl. 1565. Translator. (Elizabeth.) **m** *The Historie of Ariodanto and Ieneura, daughter to the King of Scottes*, 1565? [The first English translation of any part of Ariosto.]

**Birch, Thomas,** D.D., 1705–1766. Historian and biographer. (George II., George III.) **p** *Lives of Robt. Boyle, Tillotson, Henry Prince of Wales, &c.*; historical works on the reigns of Elizabeth, James I., Charles I. His *General Dictionary*, based on that of Bayle, appeared 1734–1741.

**Blacklock, Thomas,** 1721–1791. Blind poet. (George II., George III.) **m** *Poems*, 1746. Repr. in Anderson's *Poets* xi., Chalmers' xviii., with lives. [B. lost his sight from small-pox when six months old. *See* p. 161.]

**Blair, Hugh,** D.D., 1718–1800. Professor of rhetoric at Edinburgh. (George III.) **p** *Lectures on rhetoric and belles-lettres*, 1783 (10 ed. up to 1806); *Sermons*, 1777–1801. [Long considered models of art; 19 ed. of vol. i. in seventeen years.]

**Blake, William,** 1757–1827. Painter and poet. (George III.) **m** *Poetical Sketches*, 1783; *Songs of Innocence*, 1789; *Book of Thel.*, 1789; *Marriage of Heaven and Hell*, 1790; *Songs of Experience*, 1794. Twenty-three works in all. [His works were largely illustrated and printed by himself. 'Life,' by A. Gilchrist, 1863–1880; 'Works,' an elaborate edition, 3 vols., 1893, containing reproductions of the original illustrations.]

**Blenerhasset, Thomas,** 1550?–1625? Poet and writer on Ireland. (Elizabeth.) **m** *The Seconde part of the Mirrour for Magistrates*, 12 legends from the days of Cæsar to those of William I. (Also other works.)

**Blessington, Marguerite, Countess of,** 1789–1849. Novelist, magazine writer, and editor. (George IV. to Victoria.) Various novels, 1833–1850; *Conversations with Lord Byron*, 1834. 'The most gorgeous Lady Blessington,' 1896, a Life, by J. Molloy.]

**Blind Harry,** fl. 1470–1492. Scottish poet. (Henry VI.) **m** Chronicle of *Wallace*, wr. *circa* 1461, first pr. 1570. Repr. more often than any old Scotch poem. [*See* Jas. Moir's *Critical Study*.

1888; his edition of the poem for *Scot. Text Soc.*, 1885–1886, and Jamieson's Preface to ed. of 1820.]

**Bodenham, John,** fl. 1600. Reputed editor of Miscellanies. (Elizabeth.) **p** *Politeuphuia, Wits Commonwealth*, 1597 (18 ed. up to 1661): a collection of brief extracts. **m** *Belvedere; or, the Garden of the Muses*: brief unsigned extracts, all in ten-syllable verse (repr. *Spenser Soc.*, 1875). *Englands Helicon*, 1600 (repr. in Collier's *Seven Eng. Miscellanies*, 1867). 2nd ed., 1614, has nine added poems (repr. 1887, ed. A. H. Bullen). Probably B. *edited* neither of the latter. (See *Dictionary of National Biography, sub nom.*)

**Boniface, St. (Winifred),** 680–755. The Apostle of Germany. (Anglo-Saxon Period.) His Latin letters (about 100) were pr. 1629. There are also ecclesiastical statutes in 36 articles, 15 sermons, and Latin verse *Ænigmata*, &c. ['Works' in Migne's *Patrologia*, vol. lxxxix.; Dr. J. A. Giles, *Patres*. 'Lives,' by G. W. Cox, &c. German 'Lives' are numerous.]

**Boston, Thomas,** 1677–1732. Scottish divine. (George I., George II.) His theological works fill 12 vols., as edited 1848–1852, by Rev. S. McMillan. [B. took a prominent part in the 'Marrow Controversy,' so called from the *Marrow of Modern Divinity*, 1645; repr. 1718, when B. adopted and advocated its principles. He and eleven others were therefore called 'Marrow Men,' and the 'Twelve Apostles.']

**Boyle, Charles,** Fourth Earl of Orrery, 1676–1731. (William III., Anne.) **p** Trans. of the *Letters of Phalaris* [1695], *Examination of Dr. Bentley's Dissertation*, 1698, aided by Atterbury, Smalridge, and three others. (*See* p. 67.) **d** *As you Find it*, a comedy, 1703.

**Boyle, Roger,** First Earl of Orrery, 1621–1679. (Charles II.) **d** Six rhymed tragedies and two comedies (chiefly acted 1664–1669). He has been called the father of English heroic drama from having revived rhyme on the stage. **p** *Parthenissa*, 1654; completed in 1665. (A long romance after the manner of Scudéry.) Also other works.

**Bradford, John,** 1510?–1555. Protestant martyr. (Edward VI.) 'Works,' Parker Soc. 1848–1853. Ed. Rev. Aubrey Townsend.

**Breton, Nicholas,** 1545?–1626? Miscellaneous poet and prose writer. (Elizabeth, James I.) A. B. Grosart has edited B.'s *Works*, 2 vols., with a good Introduction; and issued in 1893 *A Bower of Delights, verse and prose, from Nicholas Breton.*

Rev. T. Corser's *Collectanea Anglo-poetica* describes many works. The fullest list is in H. Morley's *English Writers*, vol. xi. pp. 349–53 —over sixty headings for verse and prose.

**Bridges, Dr. John,** *d.* 1618. Poet, divine, controversialist. (Elizabeth.) **p** 1587. *A Defence of the Government established in the Church of England*, pp. 1412. (A reply to Thos. Cartwright's *Discourse* and to Beza's *Judgment*: it was the direct cause of the *Marprelate Controversy*.)

**Brimley, George,** 1819–1857. Essayist. (Victoria.) **p** *Essays*, 1858 (11 in number; the two chief being on Wordsworth and Tennyson). 3rd ed. 1882.

**Broke (Brooke), Arthur,** *d.* 1563. Translator. (Elizabeth.) **m** *The Tragicall Historye of Romeus and Iulict*, 1562. Translated from the Italian of Bandello. Over 3,000 rhymed lines, 12 and 14 syllables alternate. (Repr. 1875 by New Shak. Soc., and elsewhere.)

**Brome, Alexander,** 1620–1666. Song writer. (Charles II.) **m** *Songs and other poems*, 1661. **d** *The Cunning Lovers*, 1654, a comedy. (Milton's nephew Phillips, in his *Theatrum Poetarum*, calls B. the 'English Anacreon.' Chalmers' *Poets* vi. contains the poems and a 'Life.')

**Broome (Brome), Richard,** *d.* 1652? Dramatist. (Charles I., Commonwealth.) His 15 existing comedies (out of 24) were repr. in 3 vols., 1873. [B. was at one time Ben Jonson's servant.]

**Brown, Oliver Madox,** 1855–1874. Poet and painter. (Victoria.) **p** *Gabriel Denver*, 1873. Remains (prose and verse), 1876, with memoir.

**Brown, Thomas,** 1663–1704. Miscellaneous writer. (Charles II. to William III.) Essays, poems, satires, epigrams, letters, translations. Collected ed. 3 vols., 1707–1708; ninth ed. 1760. [Addison calls him 'Tom Brown of facetious memory.']

**Browne, Isaac Hawkins,** 1705–1760. Poet. (George II.) **m** *De Animi Immortalitate*, 1754. (His principal work; in Latin, trans. by R. Gray, 1754): *A Pipe of Tobacco*, 1736, six parodies on Cibber, Ambrose Phillips, Thomson, Young, Pope, and Swift.

**Browne, William,** 1590–1645? Poet. (James I.) **m** *Britannia's Pastorals*. Book i., 1613; ii., 1616; iii. (incomplete), 1852. An *Elegy on Prince Henry*, 1613, and *The Shepheardes Pipe*, 1614 (7 eclogues). **d** A *masque* acted Jan. 13, 1614–1615. ['Works,' best ed., 1894, 2 vols., ed. Goodwin; introd. by A. H. Bullen.]

**Bruce, Michael,** 1746–1767. Poet. (George III.) *Poems on*

*several occasions*, 1770 (posthumous); 17 pieces, with a memoir by his friend, Rev. John Logan. [Much controversy has raged round this vol., as Logan afterwards inserted several of the pieces in a volume of his own poems, 1781. They probably were his.]

**Brunton, Mary,** 1778–1818. Novelist. (GEORGE III.) Two novels, *Self-control*, 1810; *Discipline*, 1814. ['Life,' the novels and remains, pr. by her husband, 1819.]

**Bryant, Jacob,** 1715–1804. Antiquary. (GEORGE III.) **p** *A new System of Ancient Mythology*, 1774–1776; *The Plain of Troy*, 1795; *The War of Troy* [1796]. [B. did not believe in the Trojan war, nor in the existence of Troy; he did believe in Chatterton!]

**Budgell, Eustace,** 1686–1737. Miscellaneous writer. (ANNE to GEORGE II.) *Memoir of Earl of Orrery*, 1732. B. contributed to the *Tatler*, *Spectator and Guardian*, and started the *Bee*. [He committed suicide by jumping from a boat under London Bridge.]

**Bull, George,** 1634–1710. Bishop of St. David's. (CHARLES II., JAMES II.) 'Works,' repr. 1827. 7 vols., ed. Rev. E. Burton; *Lib. of Anglo-Cathol. Theology*, 5 vols. 1843–55.

**Bullein, William,** d. 1576. Physician. (ELIZABETH.) **p** *A Dialogue against the Fever Pestilence*, 1564–1565: an interesting work. [Repr. *Early Eng. Text Soc.* 1888.] Also several other works.

**Burnet, Gilbert,** 1643–1715. Bishop of Salisbury. (CHARLES II. to ANNE.) *History of the Reformation*, vol. i., 1679; ii. 1681; iii. 1715. (Best ed. 1865, 7 vols. *Clar. Press.*) *Hist. of his own Times*, vol. i., 1723; ii. 1734. (*Clar. Press*, 1833. Full list of B.'s works in vol. vi., pp. 331–52.)

**Bury, Richard de (Rich. Aungerville),** 1281–1345. Bishop of Durham. (EDWARD III.) **p** *Philobiblon*. A famous Latin treatise in praise of books, first pr. 1473. [Best ed. 1888, by E. C. Thomas; for this 28 MSS. from all parts of Europe were collated. It gives Latin and English. Prof. Morley's *Universal Lib.*, vol. lxiii., contains a trans. by T. B. Ingles, 1832.]

**Byrom, John,** 1691–1763. Miscellaneous writer. (GEORGE II.) **p** *Universal Shorthand*, 1767. **m** *Enthusiasm*, 1751. B. wrote *Colin and Phebe*. (*Spectator*, No. 603, Oct. 6, 1714.) 'Phebo' is said to have been R. Bentley's daughter, Joanna. [*Poems*, 1894, ed. A. W. Ward; Chalmers' *Poets*, xv.]

**Calamy, Edmund,** 1600–1666. Divine. (CHARLES I. to CHARLES II.) **p** Chiefly sermons, 1642–1676. [He was one of the 'Smectymnuus' writers, *see* p. 84.)

**Calderwood, David,** 1575–1650. Historian. (JAMES I.

(Charles I.) **p** *True History of the Church of Scotland*, from 1560–1625. An abridgment was pr. 1678 (28 years after C. died); and the Woodrow Soc. pub. another digest in 8 vols., 1842–1849. [This gives a life and a list of 18 works published, 1619–1638.]

**Calverley, Charles Stuart,** 1831–84. Poet. (Victoria.) **m** *Verses and Translations*, 1862; *Translations into English and Latin*, 1866; *Theocritus in Eng. verse*, 1869; *Fly Leaves*, 1872.

**Campbell, Dr. George,** 1719–1796. Divine. (George III.) **p** *Dissertation on Miracles*, 1762 (one of the chief replies to D. Hume's *Essay* of 1748); *Philosophy of Rhetoric*, 1776. A Translation of the Gospels, 1789.

**Campion, Edmund,** 1540–1581. Jesuit. (Elizabeth.) **p** *Decem rationes*, 1581, an anti-Protestant work repr. all over Europe; 1587 (in 'Holinshed') a *History of Ireland*, wr. 1567. ['Life,' by Rich. Simpson, 1867, gives full list of works, bibliography, &c.]

**Campion, Thomas,** M.D., *d.* 1619. Doctor, poet, musician. (Elizabeth, James I.) **m** *Poemata*, 1595, repr. 1618, enlarged; Four *Bookes of Ayres* (songs and music), 1601–1617? **d** Four royal masques. **p** *Observations in the Art of English Poesie*, 1602, wr. against Rhyme. Sam. Daniel replied in his *Defence of Ryme*, 1602. ['Works' first collected 1889, ed. A. H. Bullen. This does not include the prose.]

**Capgrave, John,** 1394–1464. Augustinian friar, theologian, historian. (Edward IV., Henry VI.) **p** *De Illustribus Henricis*, ded. to Henry VI., in praise of 6 German Emperors and 6 Kings of England, named Henry): *A Chronicle of England* (ded. to Edward IV.) [Both are repr. and translated in the *Rolls Series*, 1858.]

**Carew** (or **Carey**), **Lady Elizabeth.** Poetess. (James I.) **d** 1613, *Tragedie of Marian the faire Queene of Iewry*, a tedious poem in rhymed quatrains. [There are two ladies of this name; one, the mother (fl. 1590), to whom Spenser ded. his *Muiopotmos*; and the daughter, *d.* 1635. Probably the latter wrote this play.]

**Carew, Richard,** 1555–1620. Poet, translator, antiquary. (Elizabeth.) **m** Trans. of 5 cantos of Tasso's *Godfrey of Bvlloigne*, 1594. [The first trans. from Tasso (see Fairfax). Repr. Grosart, *Occas. Issues*, 1881.] **p** *A Survey of Cornwall*, 1602, and a few other works.

**Carey, Henry,** *d.* 1743. Musician, dramatist, song-writer. (George I., George II.) Over 200 works. The 3rd ed. of *Poems*, 1729, included *Sally in Our Alley* (pr. sep. in 1715); and *Namby*

*Pamby. God Save the King*, first pr. in *Harmonia Anglicana*, 1742, has been ascribed to C. It was sung by him in 1740. [See W. Chappel's *Popular Music in Olden Times*, ii. 691, and *Musical Times*, 1879, March–August.] **d.** 1743. *Dramatic works* (7 plays).

**Carleton, William,** 1794–1869. Irish novelist. (William IV., Victoria.) Twenty volumes. **p** *Traits and Stories of Irish Peasantry*, 1830–1833; *Fardorougha the Miser*, 1839, a powerful story. ['The truest, most powerful, and tenderest delineator of Irish life,' *Quarterly Review*, 1841. *Autobiography*, and 'Life' by D. J. O'Donoghue, 1896.] The works are being repr. 1896.

**Carruthers, Robert,** LL.D., 1799–1878. Newspaper editor and miscellaneous writer. (Victoria.) **p** 1857 *Life of Pope* (whose works he edited, 1853); C. edited the 3rd ed. of Chambers' *Cyclopædia of English Literature*, 1876.

**Carte, Thomas,** 1686–1754. Historian. (George II.) **p** *Life of James, Duke of Ormonde*, 1736 (defending Charles I. in regard to the Irish rebellion); *History of England*, 1747–1755.

**Carter, Elizabeth,** 1717–1806. Poetess and miscellaneous writer. (George II.) **p** *Translation of Epictetus*, 1758 (all the extant works). **m** Poems, 1762. [Her letters were published 1817.]

**Cartwright, Thomas,** 1535–1603. Puritan divine. (Elizabeth.) **p** *A Second Admonition to Parliament*, 1572. (This was part of a controversy with Arch. Whitgift, which led ultimately to Hooker's *Ecclesiastical Polity*); *An Admonition to the People of England*, 1589. [Strype calls T. C. 'the head and most learned of that sect of dissenters then called puritans.']

**Cary, Henry Francis,** 1772–1844. Translator. (George III. to Victoria.) **m** Trans. of Dante. *Inferno* (Cantos i.–xvii.), 1805, to which the *Purgatorio* and *Paradiso* were added, 1814. Also *Sonnets and Odes*, 1788, &c. **p** *Early French Poets*, 1846, with Introduction by his son. ['Life,' 2 vols., 1847, by his son.]

**Cavendish, George,** 1500–1561? Biographer. (Mary.) *Life of Cardinal Wolsey*; wr. 1554–1557, first pr. 1641. The preface to Prof. Morley's ed. in the *Universal Library* gives a full history of the book. [C. was Wolsey's gentleman usher.]

**Centlivre, Susanna,** 1667?–1723. Actress and dramatist. (Anne, George I.) **d** 19 plays, 15 of which were acted, usually with success. Two are tragedies, the rest comedies or farces. *The Busy Body*, 1709; *The Wonder; or, A Woman Keeps a Secret*, 1714; *A Bold Stroke for a Wife*, 1718. (This contains the character of the Quaker 'Simon Pure.') ['Works,' 1761, repr. 1872.]

**Chalkhill, John,** xvi. & xvii. cent. Poet. (Elizabeth.) **m**

*Thealma and Clearchus, a Pastoral History in smooth and easie verse*, pr. in 1683 by Izaak Walton, who calls C. 'an Acquaintant and Friend of Edward Spencer' (*sic*). [C. has been credited with *Alcilia Philopartheus Louing Follie*, repr. 1879 by Grosart, who shows it is not his.]

**Chamberlayne, William,** 1619–1689. Physician, poet. (Commonwealth.) **d** *Love's Victory*, a tragi-comedy, 1658. **m** *Pharonnida, an Heroick poem*, 1659. Five books of four cantos each in rhymed heroics, repr. 1820. [Southey calls Ch. 'a poet to whom I am indebted for many hours of delight.']

**Chambers, Robert,** 1802–1871. Publisher and writer of educational works. (George IV. to Victoria.) **p** 1844, *Vestiges of Creation*, an exposition of the theory of development which made much stir. [Repr. in Prof. Morley's *Universal Lib.*] Seven vols. of *Selections* from Ch.'s works were pr. 1847. ['Memoir' of R. and W. Chambers. 12th ed., 1883.]

**Cherry, Andrew,** 1762–1812. Actor, dramatist. (George III.) **d** Ten dramatic works, sketches, comedy, &c. **m** *The Bay of Biscay, O!* is one of Cherry's songs.

**Chester, Robert,** 1566 ?–1640 ? Poet. (Elizabeth, James I.) **m** *Love's Martyr; or, Rosalin's Complaint*, 1601; reissued 1611 as *The Annals* (*sic*) *of Great Brittaine.* ['Poems,' ed. Grosart, 1878.]

**Chesterfield, Earl of** (Philip Dormer Stanhope), 1694–1773. (George III.) **p** *Letters to his Son*, 1774; *Economy of human life*, pr. anon., and formerly attrib. to R. Dodsley (see *Notes and Queries*, Series I. x. 318).

**Chettle, Henry,** 1564–(1565?)–1607? Dramatist and prose writer. (Elizabeth.) **d** Five plays remain (out of 52 mentioned in Henlowe's *Diary*). *Hoffman*, 1631 (repr. 1852); The *Downfall* and the *Death of Rob. E. of Huntingdon*, 1601 (both in Hazlitt's *Dodsley*, viii.); *Patient Gressil*, 1603 (repr. by Shak. Soc. 1841, and in Grosart's ed. of Dekker); *Blind Beggar of Bednal Green*, 1659 (repr. in Bullen's ed. of Day). **p** *Kind-Harts Dreame* [1595] and *Englandes Mourning Garment*,* 1603, are in the New Shak. Soc.'s *Shakspere Allusion Books*, pt. i.

**Child, Sir Josiah,** 1630–1699. Writer on Trade. (Charles II.) **p** *Brief Observations concerning Trade, &c.*, 1668 (afterwards called *A New Discourse of Trade*).

* This includes a well-known reference to Shakespeare. Chettle, in apology for the words of Greene (*see* p. 63, s. 40), says, 'My selfe have seene his demeanor no lesse civill, than he excelent in the qualities he professes; besides, divers of worship have reported his uprightnes of dealing, which argues his honesty, and his facetious (i.e. felicitous) grace in writting, that aprooves his art.'

**Churchyard, Thomas,** 1520?–1604. Miscellaneous prose and verse writer. (Elizabeth.) **m** *Shore's Wife* in the 1563 ed. of the 'Mirror for Magistrates.' C. was fond of alliterative titles. *Churchyards Chippes*, 1575; *Churchyards Chance*, 1580; *Churchyards Challenge*, 1593, etc. His most valuable work, *The Worthines of Wales*, 1587, was repr. by the Spenser Soc., 1871. [Hazlitt's *Handbook* gives 60 numbers under Ch.'s name.]

**Chute, Anthony,** *d.* 1595? Poet. (Elizabeth.) **m** *Beawtie dishonoured, written under the title of Shores Wife*, 1593. 197 6-line stanzas. [*Cephalvs and Procris*, 1595, assigned to Chute, is by Thomas Edward. See 'Roxburghe Club' reprint 1882.]

**Clarke, Dr. Samuel,** 1675–1729. Divine and metaphysician. (William III. to George I.) **p** *Boyle lectures*, 1704; *Scripture Doctrine of the Trinity*, 1712; *Sermons*, 1724. [After Locke's death, 1704, Cl. was for a quarter of a century considered the first living metaphysician.]

**Cokain** (or **Cokayne**), **Sir Aston,** 1608–1684. Dramatist and verse writer. (Commonwealth.) **d** Three plays. **m** *Small poems of divers sorts*, 1658. [These, like the plays, are of no merit, but are of great interest for the almost unparalleled number of references to contemporary persons and events.]

**Colton, Charles Caleb,** 1780?–1832. (George III., George IV.) **p** *Lacon, or many Things in few Words*, 1820 (6 ed. by 1821); vol. ii. 1822. (A collection of aphorisms of a telling kind.) Other unimportant works.

**Columba, St.,** 521–597. (Celtic and Anglo-Saxon Period.) Dr. Reeves' ed. of Adamnan's *Life of St. Columba*, 1857, abounds with information as to C.'s times and the works attributed to him.

**Combe, George,** 1788–1858. Phrenologist. (George III. to Victoria.) **p** *Essays on Phrenology*, 1819, followed by other works on the subject; *The Constitution of Man*, 1828 (2,500 copies a year sold for a long time). ['Life' by Charles Gibbon. 2 vols. 1878; valuable.]

**Conington, John,** 1825–1869. Classical scholar and translator. (Victoria.) **m** *Odes of Horace*, 1863; Horace's *Satires, Epistles and Ars Poetica*, 1870; *Vergil* in Scott's ballad metre, 1866; completion of Worsley's trans. of the *Iliad*, 1868 (bks. xiii.–xxiv. in Spenser's stanza). *Miscellaneous writings* 1872, with 'Memoir.'

**Constable, Henry,** 1562–1613. Sonnet writer. (Elizabeth.) **m** *Diana, The praises of his Mistres, in certaine sweete sonnets*, 1592 (23 sonnets); *Diana . . . Augmented*, 1594 (76 sonnets; only 27 are signed H.C.; 8 are by Sidney, others by unknown writers).

[Repr. in Arber's *Eng. Garner*, ii.; 'Poems,' ed. W. C. Hazlitt, 1859, with faulty introduction.]

**Cooper, Thomas,** 1517?–1594. Bishop of Winchester. (EDWARD VI. to ELIZABETH.) **p** *An Admonition to the People of England*, 1589. [This was the first of 15 pamphlets on the Bishops side during the famous 'Martin Marprelate' controversy. Repr. in Arber's *Scholars' Library*, No. 15.] Also other controversial and linguistic works.

**Corbet, Richard,** 1582–1635. Bishop of Oxford and Norwich. (JAMES I., CHARLES I.) **m** *Certain Elegant Poems*, 1647; some of these were repr. 1648 as *Poetica Stromata*; **p** *Journey to France*, 1613. [The poems are in Chalmers' *Poets*, v.]

**Coryat, Thomas,** 1577?–1617. Traveller. (JAMES I.) **p** *Coryats Crudities*, 1611, an account of five months' travel (May 14–Oct. 3 1608) in France, Italy, &c. He journeyed 1,975 miles, chiefly on foot, and visited 45 cities. The work long remained the only handbook for foreign travel. Two appendices, *Coryats Crambe* and *The Odeombian Banquet*, were also issued, 1611.

**Cotton, Nathaniel,** 1705–1788. Physician and verse writer. (GEORGE II., GEORGE III.) **m** *Visions in Verse*, 1751 (an attempt to moralise Gay's *Fables*). [Cowper during his loss of reason stayed with Cotton at St. Alban's from Dec. 1763–June 1765; and C. attended Young, of *Night Thoughts* fame, on his deathbed.]

**Coverdale, Miles,** 1488–1568. Bible translator. (HENRY VIII. to ELIZABETH.) The Parker Soc., 1844–1846, issued two vols., i. *Writings and Translations* (6 works); ii. *Remains* (10 works).

**Coxe, William,** 1747–1828. Historian. Archdeacon of Wilts. (GEORGE III., GEORGE IV.) **p** *Memoirs of Sir R. Walpole*, 1798; of *Marlborough*, 1818–1819; *Hist. of the House of Austria* (*from* 1218-1792), 1807; and about 11 other minor works.

**Cranmer, Thomas,** 1489–1556. Archbishop of Canterbury. (HENRY VIII., EDWARD VI.) *Remains*, 1833, 4 vols. *Select Works*, Parker Soc. 1844–1846, 2 vols. 'Life' by J. Strype (repr. Clar. Press 1821); H. J. Todd, 1831; C. W. Le Bas, 1832; Dean Hook's *Lives of Archbishops of Canterbury*, vol. vi. p. 422 *ad fin.* and vii. *in toto*.

**Crawford, Robert,** *circa* 1690–1733. Song writer. (GEORGE I., GEORGE II.) **m** C. contributed to Allan Ramsay's *Tea-table Miscellany*, and wrote the ballads of *Tweedside* and *The Bush aboon Traquair*. [Most of his songs are in Johnson's *Musical Museum*.]

**Creech, Rev. Thomas,** 1659–1700. Translator. (CHARLES II. to WILLIAM and MARY.) **m** Trans. of *Lucretius*, 1682 (given

in Anderson's *Poets*, vol. xiii. This vied for a time with Dryden's *Virgil* and Pope's *Homer*); Trans. of *Horace*, 1684; others of Ovid, Plutarch, Theocritus, Juvenal, Cornelius Nepos, &c.

**Croker, John Wilson,** 1780–1851. Politician and essayist. (GEORGE III. to VICTORIA.) **p** Reviews, &c., chiefly in the *Quarterly*. C.'s edition of Boswell's *Johnson* was reviewed by Macaulay. ['Life,' 3 vols. 1884. L. J. Jennings.]

**Croker, Thomas Crofton,** 1798–1854. Irish antiquary. (GEORGE IV. to VICTORIA.) **p** *Fairy Legends and Traditions of the South of Ireland*, series i. 1825, ii. 1827 (several times repr., last ed. 1882). Several other works.

**Croly, Rev. George,** 1780–1860. Divine and miscellaneous author. (GEORGE IV. to VICTORIA.) **p** *Salathiel*, a romance, 1829. **m** *Poems*, 1830. Many works on theology, &c.

**Crowne, John,** *d.* 1703 Dramatist. (CHARLES II. to WILLIAM III.) **d** Two parts of *The Destruction of Jerusalem*, in heroic verse, 1677 (extraordinarily successful). *Sir Courtly Nice*, 1685, in prose; his most popular play (it kept the stage for 100 years); *City Politiques*, 1688 (the date of this has also been given as 1675). [Dramatic works, 4 vols., 1872 &c.]

**Cumberland, Richard,** 1631–1718. Writer on Jewish antiquities and speculative philosophy. (CHARLES II. to GEORGE I.) **p** *De Legibus Naturæ Disquisitio Philosophica*, 1672 (one of the books called forth by Hobbes' *Leviathan*, 1651).

**Cunningham, Allan,** 1784–1842. Art biographer. (VICTORIA.) **p** *Lives of the most eminent British Painters, Sculptors, and Architects*, 1829–1833, 6 vols.; *Life of Wilkie*, 1843 (posthumous). Also other works, including verse. ['Life,' 1875.]

**Cunningham, Peter,** 1816–1869. Topographer and critic. (VICTORIA.) **p** *Handbook of London*, 1849, enlarged by Wheatley, 1891; and many critical, biographical, and antiquarian works. In 1857 he edited Walpole's *Letters*.

**Darley, George,** 1795–1846. Poet, mathematician, critic. (VICTORIA.) **m** *Errors of Ecstacie*, 1822 (a blank verse dialogue between a mystic and a muse); *Sylvia, or the May Queen*, 1827 (a lyrical drama). Several tragedies and mathematical works. [D. edited 'Beaumont and Fletcher' with a good Introduction in 1840.]

**Davenport, Robert,** fl. 1623. Poet and dramatist. (CHARLES I.) **d** *The City Night-cap*, 1661 (licensed as early as 1624). Repr. Hazlitt's *Dodsley*, xiii., with a list of D.'s other works on p. 101.

**Davies, John,** of Hereford, 1565?–1618. Poet and writing

teacher. (ELIZABETH, JAMES I.) **m** Twelve volumes of verse, from *Mirum in Modum*, 1602, to *Wits Bedlam*, 1617. [All were repr. by Grosart in 1878, 2 vols.] **p** *Writing Schoolmaster*, 1633 (practical directions, and engraved specimens of handwriting.)

**Davis, John,** *circa* 1550–1605. Navigator. (ELIZABETH.) His accounts of three voyages in 1585–1587 for the discovery of a N.W. passage, and other works, were carefully edited for the *Hakluyt Soc.* by Capt. A. H. Markham, in 1880, with a critical, biographical, and bibliographical introduction. [D. discovered Davis' Straits.]

**Davison, Francis,** 1575–1618. Poet and Miscellany editor. (ELIZABETH.) **m** *A Poetical Rapsody*, 1602, repr. 1608, 1611 (in both cases with additions), and in 1621 (newly arranged). Collier included it in his *Seven Eng. Miscellanies*, 1867, and in 1890 A. H. Bullen edited it in 2 vols. It is the most poetic of the Elizabethan Miscellanies, and contained poems by Constable, Davies, Donne, Raleigh, Sidney, Spenser, Wotton, the two Davisons, and others.

**Day, John,** fl. 1606. Dramatist. (JAMES I.) **d** 4 plays wr. alone: *The Isle of Guls*, 1606; *The Parliament of Bees*, 1641, and two others. *The Travailles of the Three English Brothers*, 1607 (with W. Rowley), and *The Blind Beggar of Bednal Green*, 1659 (with H. Chettle). *The Maydes Metamorphosis*, 1600, has been attributed to him by Mr. Edmund Gosse. ['Works,' 1881, ed. A. H. Bullen. Many of his plays are lost.]

**Day, Thomas,** 1748–1789. Eccentric. (GEORGE III.) **p** *Sandford and Merton*, 1783–1789; and other works. [A 'Life' of this odd man, by Blackman, appeared in 1862.]

**De Lolme, John Louis,** 1740?–1807. Constitutional writer. (GEORGE III.) **p** *The Constitution of England*, 1775 (first pr. in French, 1771). Given in Bohn's Library, 1853. Also other works.

**De Tabley, Baron.** *See* Warren, J. B. L.

**Dennis, John,** 1657–1734. Critic, dramatist, &c. (WILLIAM III. to GEORGE II.) *Miscellanies* in prose and verse, 1693. **d** *A Plot no Plot*, a comedy, 1697; *Rinaldo and Armida*, a tragedy, 1699; *Iphigenia*, a tragedy, 1702. **p** Various critical and other works, e.g., 1711, *Three Letters on the genius and writings of Shakespeare.* [Southey said that 'Dennis' critical pamphlets deserve republication.']

**Deutsch, Emmanuel Oscar Menahem,** 1829–1873. Semitic scholar. (VICTORIA.) **p** A famous article on the *Talmud*, 1867, in the *Quarterly*; another on *Islam*, 1869 (less striking). ['Literary Remains' and 'Life,' 1874, by Lady Strangford.]

**Dibdin, Charles,** 1745–1814. Dramatist and song writer. (GEORGE III.) **p** *Autobiography, with the Words of* 600 *Songs*, 1803. D. wrote nearly 70 dramatic pieces, and claimed nearly 900 songs. His sea songs are his best. He arranged his own music.

**Dickenson, John,** fl. 1594. Romance writer and poet. (ELIZABETH.) *The Shepheardes Complaint* [1594 *circa*], a prose story, verse interspersed; *Arisbas, Euphues amidst his slumbers* (prose and verse), 1594; *Greene in Conceipt*, 1598. ['Works' ed. Grosart, *Occas. Issues*, 1878.]

**Disraeli, Isaac,** 1766–1848. Literary historian. (GEORGE III. to VICTORIA.) **p** *Curiosities of Literature*, 6 vols., 1791–1834; *Literary Character*, 1795; *Calamities of Authors*, 1812–1813; *Quarrels of Authors*, 1814. Several romances, a *Life and Reign of Charles I.*, 1828–1831, and other works. [Biographical sketch by his son, before the 1849 ed. of the *Curiosities.*]

**Dobell, Sydney Thompson,** 1824–1874. Poet and critic. (VICTORIA.) **m** *The Roman*, a dramatic poem, 1850; *Balder*, 1854; *Sonnets* on the Crimean War, 1856 (with Alex. Smith); *England in time of War*, 1856. [*Poems*, 1875, 2 vols.; *Prose*, 1876; *Life and Letters*, 1878, 2 vols.]

**Doddridge, Philip,** D.D., 1702–1751. Nonconformist divine. (GEORGE III.) **p** *Rise and Progress of Religion in the Soul*, 1745 (translated into many languages), and many other works. [*Works*, 10 vols., 1802–1805, repr. 1811; *Correspondence and Diary*, 1829–31, 5 vols.; 'Life,' 1880, by C. Stanford.]

**Dodsley, Robert,** 1703–1764. Poet, dramatist, publisher. (GEORGE II., GEORGE III.) **p m** and **d** *Miscellanies.* D. started the still existing *Annual Register* (*see* p. 149), issued a *Select Collection of old Plays*, 1744 (last edition ed. Hazlitt, 1874, 15 vols.); and a *Collection of Poems by several hands*, 1748; often repr. and added to. [Anderson's *Poets*, vol. xi., contains D.'s poems.]

**Drant, Thomas,** *d.* 1580. Poet, translator, divine. (ELIZABETH.) **m** *A Medicinable Morall*, 1566 (2 books of Horace's Satires in English verse, followed by *The Wailyngs of the prophet Hieremiah*, in verse); *Horace his arte of Poetrie, Pistles, and Satyrs Englished*, 1567, and other works. [*Athenæ Cantabrigienses*, i. 384–6, gives a good account.]

**Dugdale, Sir William,** 1605–1686. Antiquary, Garter King-of-Arms. (COMMONWEALTH.) **p** *Monasticon Anglicanum*, vol. i., 1655; ii., 1661; iii., 1673 (an account of the Abbeys, Monasteries, Cathedrals, and Collegiate Churches); *Antiquities of Warwickshire*,

1656 (the model for many country histories); *The Baronage of England*, 1675–1676, and other works.

**D'Urfey, Thomas,** 1653–1723. Poet, dramatist. (Charles II. to George I.) **m** *Wit and Mirth; or, Pills to Purge Melancholy.* Ballads, sonnets, 1684–1720. **d** 29 plays.

**Dyer, Sir Edward,** 1540–1607. Poet. (Elizabeth.) Grosart collected D.'s Works, 1872. There are 13 poems (including *My mynde to me a kyngdome is*, first pr., with music, 1588), and the prose *Prayse of Nothing* (an imitation of Erasmus' *Praise of Folly*). *Sixe Idillia*, which Collier ascribed to Dyer, are only *dedicated* to him. [Repr. privately in 1883 by Rev. H. C. Daniel, and in Arber's *Eng. Garner*, vol. viii., 1896.]

**Edwards, Richard,** 1523?–1566. Poet, musician, playwright. (Elizabeth.) **m** *The Paradyse of Daynty Deuises*, our second and most popular Elizabethan miscellany (eight editions up to 1600), 124 poems, R. E. being editor and chief contributor. Repr. in Collier's *Seven Eng. Miscellanies*, 1867. **d** *Damon and Pithias*, 1571 (repr. in Hazlitt's *Dodsley*, i.); *Palemon and Arcyte*, a tragi-comedy acted 1566, is lost.

**Edwards, Thomas,** 1599–1647. Puritan divine. (Charles I.) **p** *Gangræna; or, a Catalogue and Discovery of many Errours, Heresies, Blasphemies, and pernicious Practices of the Sectaries of this Time*, 1646. [This, directed against the Independents, made a great sensation; a number of replies were issued, so that E. wrote second and third parts. *See* Milton's Sonnet *On the New Forcers of Conscience.*]

**Elliot, Jane** (or **Jean**) **of Minto,** 1727–1805. Poetess. (George II., George III.) Her solo poem is the exquisite ballad *The Lament for Flodden*, usually called from its refrain, *The Flowers of the Forest are a' wede away*, written when 28. [Alice Rutherford (Mrs. Cockburn, 1712–94), also wrote a song, two verses of which have a similar refrain; but its subject is 'fickle Fortune,' not Flodden field. *See* Jas. Veitch's *History and Poetry of the Scottish Border.*]

**Elliott, Ebenezer,** 1781–1849. The 'Corn-law rhymer.' (George III. to Victoria.) **m** *Corn-law rhymes*, 1831; Carlyle has an 'Essay' on these. ['Works' in prose and verse, 1876; 'Life and Letters,' 1850, J. Watkins; Memoir, 1852, J. Searle.]

**Ellwood, Thomas,** 1639–1713. Quaker, and friend of Milton. (Charles II. to Anne.) **p** *The History of the Life of Thomas Ellwood, written by his own hand*, 1714, and about 25 other works.

[This intensely interesting 'History,' with its reference to Milton (*see* p. 87), is accessible in Prof. Morley's *Universal Library*. See also *The Penns and Penningtons*, 1867, Maria Webb.]

**Erceldoune, Thomas of,** fl. 1220?–1297? Scotch seer and poet. **m** *Sir Tristrem, a metrical romance*, first pr. (incorrectly) by Sir W. Scott, 1804. Accurate ed. 1886, for *Scottish Text Soc.*, with Introduction, &c., by G. P. McNeill, who still attributes the poem to Erceldoune. Kölbing's ed. (Heilbronn, 1882) is excellent and critical; he, like most others, does not accept E. as author. [*See* also Dr. J. A. H. Murray's Introd. to E.'s *Romance and Prophecies*, Early Eng. Text. Soc. 1875.]

**Erskine, Rev. Ebenezer,** 1680–1754. Founder, with his brother Ralph, of the Scottish Secession Church. (George II.) Works, 1799 and 1826, with 'Memoir;' these are chiefly sermons pr. from 1725 onwards.

**Erskine, Rev. Ralph,** 1685–1752. Seceding divine and poet (George II.) **m** *Gospel Sonnets*, 1726 (first called *Gospel Canticles* 1720); 24 ed. up to 1793; repr. 1870. Also other religious poetry and Sermons. [Works, 1764–1765, with Memoir; last ed. 1863, 7 vols.]

**Faber, Frederick William,** 1814–1863. Superior of the London Oratory. (Victoria.) **p m** Numerous religious works, poems, and hymns, including the *Pilgrims of the Night*. ['Life,' by J. E. Bowden, 1869, repr. 1888.]

**Fabyan, Robert,** *d.* 1513. Chronicler. (Henry VIII.) **p** *The New Chronicles of England and France*, 1516; extending to the battle of Bosworth, 1485; 2nd ed., 1533, was continued to Henry VII.'s death (possibly F.'s own work); 4th ed. 1559, continued by another hand to 1559. [Historically of slight value, except for some details of London, where F. lived as a tailor. Repr. 1811 by Sir Hy. Ellis.]

**Fairfax, Edward,** *d.* 1635. Poet and translator. (Elizabeth, James I.) **m** A trans. of *Godfrey of Bulloigne; or, The Recoverie of Ierusalem* (our first complete trans. of Tasso, *see* Carew); 12 *Eclogues* (10 lost). **p** *A discourse of Witchcraft*, wr. 1621, pr. 1859.

**Fanshawe, Sir Richard,** 1608–1666. Diplomatist and translator. (Charles I. to Charles II.) **m.** Trans. of Guarini's *Pastor Fido*, 1648; Horace's *Odes*, 1652; Camoens' *Lusiad*, 1655. **d** Trans. of two plays of Don Antonio de Mendoza, *Querer por solo querer*, *Love only for Love's sake*, 1654; and *Fiestas de Aranjuez*, 1671. [Interesting memoir by Lady F., first pr. 1829, ed. Sir H. Nicholas.]

**Farmer, Dr. Richard,** 1735–1797. Master of Emmanuel Coll. Camb. (George III.) **p** *Essay on the learning of Shakespeare*, 1767; to show that S.'s classical learning was gained second-hand. [His only published work; repr. in Boswell's *Variorum Shakespeare*, 1821, vol. i.)

**Ferguson, Adam,** 1723–1816. Prof. of Philosophy at Edinburgh. (George III.) **p** *History of the Roman Republic*, 1783 (of no permanent value); *Principles of Moral and Political Science*, 1792.

**Ferrier, Susan Edmonstone,** 1782–1854. Novelist. (George III., William IV.) **p** Three novels; *Marriage*, 1818; *The Inheritance*, 1824; *Destiny*, 1831. These deal chiefly with upper class Scotch society. [Repr., 6 vols., 1882 and 1894.]

**Field, Nathaniel,** 1587–1633. Actor and dramatist. (James I.) **d** Three plays survive; *A Woman is a Weathercock*, 1612; *Amends for Ladies*, 1618 (both these comedies are in Hazlitt's *Dodsley*, xi.); *The Fatal Dowry*, a tragedy, 1632 (wr. with Massinger, and repr. in his works).

**Filmer, Sir Robert,** *d.* 1653. Political writer. (Charles I.) **p** *Patriarcha; or, The Natural Power of the Kings of England asserted*, first pr. 1680, to help the Court party. [It defends the patriarchal system, as against Hobbes' 'social compact;' Locke's *Two Treatises of Government*, 1690, opposed it, the first being a direct reply.] Also other works.

**Fisher, Edward,** fl. 1627–1655. Theologian. (Charles I., Commonwealth.) F. has been identified with the 'E. F.' who wrote the *Marrow of Modern Divinity*, 1645, which, eighty years later, gave rise to the 'Marrow' controversy (*see* T. Boston), but internal evidence is said not to support this.

**Fisher, John,** 1459?–1535. Cardinal Bishop of Rochester. (Henry VII., Henry VIII.) The *Early English Text Soc.* has issued one vol. of English 'Works' (ed. Prof. J. E. B. Mayor), and a *Life and Letters* is to be edited by Rev. Ronald Bayne. 'Life,' by T. E. Bridgett, 1888. F.'s Latin theological works were pr. 1597 at Würzburg.

**FitzGeffrey, Charles,** 1575?–1638. Poet and divine. (Elizabeth to Charles I.) Grosart in *Occas. Issues*, 1881, collected his poems.

**Fletcher, Andrew, of Saltoun** (now **Salton**), 1655–1716. Political writer. (James I. to Anne.) *Political Works* collected 1737. [Full account in *Dictionary of National Biography*.]

**Fletcher, Giles,** LL.D., 1549?–1611. Poet and ambassador.

(Elizabeth.) **m** *Licia; or, Poemes of Love* (repr. by Grosart 1876); and some Latin poems. **p** *Of the Russe Common Wealth*, 1591; and an *Essay . . that the Tartars . . are the Posterity of the Ten Tribes of Israel*, pr. 1677.

**Florence of Worcester,** *d.* 1118. Chronicler. (Henry I.) **p** A Latin *Chronicle* from the creation till 1117. [Ed. by B. Thorpe for the *Eng. Historical Soc.*, 1849; Bohn's *Hist. Library* contains a translation; also J. Stevenson's *Church Historians*, vol. ii., 1853.]

**Fordun, John,** *d.* 1384? Scotch chronicler. (Edward III.) **p** *Chronica Gentis Scotorum*; and *Gesta Annalia*. Upon these Walter Bower (*d.* 1449) based Bks. i.–v. out of the sixteen composing his *Scotichronicon*. [*See* W. F. Skene's ed. of Fordun, Edin. 1871–1872; vol. i. gives information as to MSS. and the relations of Fordun and Bower.]

**Foster, John,** 1770–1843. Essayist. (Victoria.) **p** *Essays*, 1805 (four in number, one being on *Decision of Character*); contributions to the *Eclectic Review*, 1806–1839 (184 articles, a number being repr. in 2 vols, 1844); Essay on *The Evils of Popular Ignorance*, 1820. ['Life,' ed. J. E. Ryland, 1846.]

**Foxe, John,** 1516–1587. Martyrologist. (Mary, Elizabeth.) **p** *Acts and Monuments of these latter and perilous Dayes, &c.*, usually called the *Book of Martyrs*. Latin editions 1554, 1559, 1562; this last appearing on the same day as the first English edition, 1562. Often repr. (last ed. 1877, ed. Dr. Stoughton) and abridged. F. produced some 25 works, among them **d** *Christus Triumphans*, a Latin mystery play, formerly used as a school book on account of its style.

**Fraunce, Abraham,** fl. 1587–1633. Hexameter poet. (Elizabeth.) **m** *The Lamentations of Amintas*, 1587 (Thos. Watson's *Amyntas* in English, *see* Watson); *The Countesse of Pembrokes Yuychurch*, 1591; her *Emanuell*, 1591; and a *Third Part . . . entituled Amintas Dale*, 1592, all in hexameter (with some prose). **p** Three works. [F.'s verse is an extreme example of the 'reformed versifying' in which Gabriel Harvey (see p. 53) was a leader. See also Spenser's letters to Harvey. Globe 'Spenser,' pp. 706–10.]

**Gager, William,** fl. 1580–1619. Latin dramatist. (Elizabeth, James I.) **d** *Meleager* and *Ulysses Redux*, 1592; and much Latin verse. Portions of other plays remain in MS.

**Gale, Theophilus,** 1628–1678. Nonconformist tutor and divine. (Charles II.) **p** *The Court of the Gentiles*, in 4 parts, 1669–1677; in this all European languages are traced to Hebrew, and all

science, philosophy, and ancient literature to Hebrew tradition! Also theological works.

**Geoffrey the Grammarian** (*alias* **Starkey**), fl. 1440. (HENRY VI.) **p** *Promptorium Parvulorum*, an English-Latin dictionary first pr. 1499, by Pynson, and edited for the Camden Soc., 1843–1853, by Albert Way. It is of great value as an authentic record of 15th century East-Anglian. *Medulla Grammatice*, a Latin-English dictionary, is with probability assigned to G.

**Gifford, Humphrey,** fl. 1580. Poet. (ELIZABETH.) **m** *A Posie of Gilloflowers* (*sic*), 1580; repr. by Grosart 1870 and 1875.

**Gilbert, Sir Humphrey,** 1539?–1583. Navigator. (ELIZABETH.) **p** *A Discourse of a . . . new Passage to Cataia*, 1576. *The Erection of Q. Elizabethes Achademy . . . for education of . . . youths . . . and gentlemen* was first pr. 1869 by Dr. Furnivall.

**Gildon, Charles,** 1665–1724. Miscellaneous writer. (GEORGE I.) **p** *Complete Art of Poetry*, 1718; *Laws of Poetry*, 1721. **d** Five Plays. Pope, whom he attacked, put him in the *Dunciad*, bk. iii., and in the *Prologue to the Satires*, l. 151 :—

> Yet then did Gildon draw his venal quill;
> I wish'd the man a dinner, and sate still.

**Gillies, John,** LL.D., 1747–1836. Historian and classical scholar. (GEORGE III., GEORGE IV.) **p** *History of Greece*, 1786 (long popular), and other works.

**Glanville, Ranulf de,** *d.* 1190. Chief Justiciar. (HENRY II.) **p** *Tractatus de Legibus et Consuetudinibus Regni Angliae.* First pr. [n.d.] *circa* 1554. This is our first legal classic, and one of the first law treatises produced in North Europe. [Latest ed. in 'Rolls Series,' ed. Sir T. Twiss.]

**Glapthorne, Henry,** fl. 1639. Dramatist. (CHARLES I. COMMONWEALTH.) **m** *Poems*, 1639. **d** *Argalus and Parthenia*, a pastoral tragedy, 1639; *Albertus Wallenstein*, a tragedy, 1639; *The Ladies Priviledge*, a comedy, 1640; and other plays. ['Works,' consisting of Plays and Poems, 1874, 2 vols.]

**Glover, Richard,** 1712–1785. Poet. (GEORGE II., GEORGE III.) **m** *Leonidas*, 1737; an epic on the Persian wars, 9 books, blank verse; *Atheniad*, 1787, 30 books 'much longer and far worse than "Leonidas," but no one has been able to read either for a century' (Leslie Stephen). His ballad, *Hosier's Ghost*, pr. 1740, was a party song after Admiral Vernon's taking of Portobello, 1739. Hosier had led an unfortunate expedition to this place in 1726, and died there. [See Percy's *Reliques*, Series II., Bk. iii., No. 25. The 'Poems' are in Anderson's *Poets*, xi., and Chalmers', xvii.]

**Godwin, Francis,** D.D., 1562–1633. Bishop of Llandaff and Hereford. (Elizabeth to Charles I.) **p** *The Man in the Moone*, 1638; see p. 47. [Possibly Swift gained some ideas for Gulliver's voyage to Laputa from this.] Numerous other works.

**Googe, Barnabe,** 1540–1594. Poet and translator. (Elizabeth.) **m** *Eglogs, Epytaphes and Sonnets*, 1563. (Repr. in Arber's *Reprints*, 1871); and various translations, e.g. the *Zodiacus Vitæ* of 'the most Christian poet Marcellus Palingenius,' 1560–1565; the *Popish Kingdome*, 1570 (repr. 1880) of Thos. Naogeorgus (i.e. Kirchmayer); and two others.

**Grahame, Rev. James,** 1765–1811. Scotch poet. (George III.) **m** *The Sabbath*, 1804 (much admired by Scott; and by Prof. Wilson in the *Noctes Ambrosianæ*). Also *Wallace*, a tragedy; and *Mary, Queen of Scots*, a dramatic poem, 1801.

**Granger, James,** 1723–1776. Biographer and print collector. (George III.) **p** *Biographical History of England* from Egbert to the Revolution, 1769. As this work referred to various portraits, several illustrative supplements were issued.

**Gray, David,** 1838–1861. Scotch poet. (Victoria.) **m** *The Luggie, and other poems*, 1862, with a Life by J. Hedderwick. Enlarged ed. 1874. [Essay by R. Buchanan, 1868. 'Letters, poems and selected prose.' 2 vols. Buffalo, U.S.A. 1888.]

**Grey, Arthur,** 1536–1593. Statesman. (Elizabeth.) **p** *A Commentary of the Services and Charges of William Lord Grey de Wilton.* Incorporated in Holinshed's *Chronicle.* Repr. by Camden Soc., 1847.

**Griffin, Bartholomew,** *d.* 1602. Poet. (Elizabeth.) **m** *Fidessa, more chaste then kinde* (62 sonnets), 1596. Repr. Grosart, *Occas. Issues*, 1876.

**Grove, Matthew,** fl. 1587. Poet. (Elizabeth.) **m** *The most famous and tragicall Historie of Pelops and Hippodamia*, 1587. Repr. Grosart, *Occas. Issues*, 1878.

**Guest (Gheast** or **Geste), Edmund,** 1518–1577. Bishop of Salisbury. (Elizabeth.) **m** *Trans. of the Psalms* for the 'Bishops' Bible,' 1568 (still in use in the Prayer Book). ['Life,' 1840, by Henry Gheast Dugdale.]

**Guilpin, Edward,** fl. 1598. Poet. (Elizabeth.) **m** *Skialetheia, or a Shadowe of Truth, in certaine Epigrams* (70), *and Satyres* (7). Repr. Grosart, *Occas. Issues*, 1878.

**Guthrie, Thomas,** D.D., 1803–1873. Scottish preacher and philanthropist. (Victoria.) **p** *The Gospel of Ezekiel* (sermons), and many other works. The *Plea for Ragged Schools*, 1847 (11 ed.

that year), led to establishing the 'Original Ragged Schools' in Edinburgh, and of others all over Europe. [Autobiography and memoir, 1874.]

**Hailes, David Dalrymple, Lord,** 1726–1792. Historian. (George III.) **p** *Annals of Scotland* (1056–1370), 1776–1779, &c.

**Hake, Edward,** fl. 1579. Satirist. (Elizabeth.) **m** *Newes out of Powles Churchyarde wherein is reprooued excessive and vnlawfull seeking after riches, &c.*, 1567. Repr. 1872.

**Hakluyt, Richard,** 1552?–1616. Geographer. (Elizabeth, James I.) **p** *The Principall Navigations, Voiages, and Discoueries made by the English Nation*, 1589. This was the first form of H.'s great work, reissued 1598–1600, 3 vols. folio. (Latest ed. 1884, ed. E. M. Goldsmid.) Several other works deal particularly with American discoveries. [The *Hakluyt Society* has reprinted many early geographical works.]

**Hale, Sir Matthew,** 1609–1676. Lawyer. (Charles II.) **p** *History of the Common Law of England*, 1713; *Contemplations Moral and Divine*, 1676.

**Halifax, George Saville,** Marquis of, 1630–1695. (Charles II. to William III.) **p** Political, historical, and moral tracts.

**Hall, Arthur,** *circa* 1540–1604. Translator. (Elizabeth.) **m** *Ten Bookes of Homers Iliades translated out of French*, 1581. The first attempt to English Homer, begun 1563; trans. from the French of Hugues Salel, in 14-syllable verse.

**Hall, Edward,** 1498-9–1547. Chronicler. (Henry VIII.) **p** *The Vnion of the two Noble and Illustrate Famelies of Lancastre and Yorke*, 1542; 2nd ed. 1548. It extends from the accession of Henry IV. to the death of Henry VIII., 'the undubitate flower and very heire of both the said linages.'

**Hall, Joseph,** 1574–1656. Bishop of Norwich. (Elizabeth to James I.) **m** *Virgidemiarvm, Sixe Bookes. First three Bookes, of Toothlesse Satyrs*, 1597; *The three last Bookes. Of byting Satyres*, 1598. *The Kings Prophecie: or, Weeping Joy*, 1603 (a welcome to James I., and H.'s last vol. of verse). **p** *Mundus alter et idem*, 1605 (*see* p. 47, s. 27.) [Chalmers' *Poets*, v., contains most of the poems; Grosart, 1879, edited all. Hall's devotional writings have often been repr. 'Works,' 10 vols., 1863; 'Life,' 1886, Rev. G. Lewis.]

**Halyburton, Thomas,** 1674–1712. Theologian. (William III., Anne.) **p** *Natural Religion Insufficient*, 1714 (posthumous, like all his works). ['Works,' 1835.]

**Hamilton, Anthony,** 1646?–1720. Writer of memoirs.

(ANNE.) **p** *Mémoires du Comte de Grammont* (d. 1707), 1713. This deals with the 'amorous intrigues' of the court of Charles II. from 1662–1664. Often repr., both in its original French and in English. Latest ed. Paris, 1888; London, 1889 (both illustrated). He also wrote five 'Contes,' or stories.

**Hamilton, Elizabeth,** 1758–1816. Miscellaneous writer. (GEORGE III.) **p** *The Cottagers of Glenburnie*, a tale, 1808. Works on education, &c. ['Memoirs,' 1818, by E. O. Benger.]

**Hamilton, Janet,** 1795–1873. Scottish poetess. (VICTORIA.) **m** *Poems and Essays*, 1863; *Ballads*, 1868; *Poems, Sketches and Essays*, 1885. [The patriotic and humorous lyrics rank high.]

**Hamilton, William,** of Gilbertfield, 1665?–1701. Scottish poet. (GEORGE I.) **m** Contributions to Allan Ramsay's *Tea-table Miscellany*. His *Bonny Heck* (an elegy on his dog), was first pr. in 1706. *Willie was a Wanton Wag* is his best-known piece. [He modernised Blind Harry's *Wallace*, 1722.]

**Hamilton, William,** of Bangour, 1704–1754. Scottish poet. (GEORGE II.) **m** *Poems*, 1749 (unauthorised ed.). H. wrote what Wordsworth justly called the 'exquisite ballad,' the *Braes of Yarrow*.

**Hardyng, John,** 1378–1465? Chronicler. (HENRY VI.) **m** A doggerel metrical *Chronicle of England*, in 7-line stanzas, of no literary merit. Pr. 1543 by R. Grafton (*see* p. 74), who continued it up to date in *prose*. (The verse extends from the earliest times till 1461.) [Repr. 1812, ed. Sir Hy. Ellis.]

**Hare, Augustus William,** 1792–1834. Divine. (GEORGE IV., WILLIAM IV.) **p** *Guesses at Truth*, 1827 (with his brother Julius); *The Alton Sermons*, 1837.

**Hare, Julius Charles,** 1795–1855. Archdeacon of Lewes. (GEORGE IV. to VICTORIA.) (*See* A. W. Hare.) **p** *Life of John Sterling*, 1848. [Sterling was Hare's curate at Hurstmonceux, and Hare's 'Life' called forth that of Carlyle.]

**Harington, Sir John,** 1561–1612. Translator, satirist, &c. (ELIZABETH, JAMES I.) **m** *Orlando Furioso*, 1591 (from Ariosto); *Epigrammes*, 1613. **p** *The Metamorphosis of Ajax*, and three other connected satirical pamphlets, 1596 (all repr. 1814). The *Nugæ Antiquæ*, 1769–1775 (repr. 1804), contains miscellaneous verse and prose. Also other works.

**Harman, Thomas,** fl. 1567. Writer on beggars. (ELIZABETH.) **p** *A Caueat or Warening for commen Cvrsetors, vulgarely called Vagabones*, 1566 or 1567. [24 essays on various kinds of thieves and tramps, &c. Repr. 1880, *New Shak. Soc.*]

**Harris, James,** 1709–1780. (GEORGE II., GEORGE III.) **p**

*Hermes, or a Philosophical Inquiry concerning Universal Grammar*, 1751; and three other works. ['Works,' last ed. 1841.]

**Harrison, William,** 1534–1593. Topographer, chronologer, historian. (Elizabeth.) **p** A *Description of England* in Holinshed's *Chronicle*, 1577. [Dr. Furnivall's edition of Bks. ii. and iii. has valuable notes.]

**Hartley, David,** 1705–1757. Philosopher. (George II.) **p** *Observations on Man*, 1749. H. had much influence on later ethical thought. Coleridge speaks of 'Hartley of mortal kind wisest' (*Religious Musings*), and named his son Hartley Coleridge after him.

**Hathway, Richard,** fl. 1602. Dramatist. (Elizabeth.) **d** *The First Part of Sir John Old-Castle*, twice pr. 1600; once *anon.*, and once as by Shakespeare. Henslowe's 'Diary' mentions 14 other (lost) plays.

**Hawker, Rev. Robert Stephen,** 1803–1875. Poet and antiquary. (William IV., Victoria.) **m** *Records of the Western Shore*, 1832–1836; *Echoes from Old Cornwall*, 1846; *Quest of the Sangraal*, 1864 (his best work); *Cornish Ballads*, 1869. ['Poetical Works,' 1879; Prose, 1893. Baring Gould has written a 'Life.']

**Hawkesworth, John,** LL.D., 1715?–1773. Miscellaneous writer. (George II., George III.) **p** Trans. of Fénelon's *Telemachus*, 1768; *Voyages of Byron, Wallis, Carteret and Cook*, 1773 (inaccurate). *See* also p. 136.

**Hayley, William,** 1745–1820. Poet. (George III.) **m** *Triumphs of Temper*, 1781 (his most successful poem). **p** *Life, Letters, and Works of Wm. Cowper* (*d.* 1800), 1803.

**Hayward, Sir John,** 1564?–1627. Historian. (Elizabeth.) **p** *The First Part of the Life and Raigne of King Henrie the IIII.*, 1599, and other historical and religious works.

**Henry, Matthew,** 1662–1714. Nonconformist divine and commentator. (William III., Anne.) **p** *Commentary on the Bible* (completed to the end of the Acts), 1708–1710, and other works. [This practical commentary is not yet superseded.]

**Herbert, Hon. & Rev. William,** 1778–1847. Dean of Manchester. (George III. to Victoria.) **m** *Helga*, a poem in 7 cantos, 1815; *Attila*, an epic, 1838, &c. ['Works,' 3 vols., 1842.]

**Hervey, James,** 1714–1758. Calvinistic divine and devotional writer. (George II.) **p** *Theron and Aspasio* (a series of dialogues and letters inculcating imputed righteousness), 1755; *Meditations and Contemplations*, 1745–1747. (26 ed. by 1792; translated into many languages.)

**Hervey, John, Lord,** 1696–1743. Writer of memoirs. (GEORGE II.) **p** Valuable *Memoirs of the Court of George II. and Queen Caroline*, first pr. 1848 (repr. 3 vols. 1884), and many other works. [Queen Caroline used to call him 'her child, her pupil, her charge;' and Pope alludes to his royal favour in a savage attack in the *Prologue to the Satires*, ll. 305–33:

> *Eve's* tempter thus the Rabbins have exprest—
> A cherub's face, a reptile all the rest.]

**Heylin, Peter,** 1600–1662. Theologian and historian. (JAMES I. to CHARLES II.) **p** *Ecclesia Vindicata*, 1657; *Ecclesia Restaurata*, 1661 (justifying Laud's acts; repr. for *Eccles. Hist. Soc.* 1849); *Cyprianus Anglicanus*, 1668 (a defence of Laud). These (and other) works are valuable for contemporary ecclesiastical history.

**Heywood, Jasper,** D.D., 1535–1598. Jesuit and poet. (ELIZABETH.) **d** Trans. of Seneca's *Troas*, 1559; *Thyestes*, 1560; *Hercules Furens*, 1561. **m** Eight poems in the *Paradyse of Dayntye Deuises*, 1576.

**Higgins, John,** *circa* 1545–1602. Poet and compiler. (ELIZABETH.) **m** H. wrote *The First Parte of the Mirrour for Magistrates*, 1574, being 16 legends dealing with events before the Incarnation. (*See* Baldwin, whose edition of 1559 had dealt with events from 1388–1483 A.D.) Several other works.

**Hill, Aaron,** 1685–1750. Poetaster and dramatist. (ANNE to GEORGE II.) **m** Miscellaneous poems. **d** Seventeen plays. Pope's ambiguous compliment in the *Dunciad* (ii. 295–8), and Hill's rejoinder, alone preserve the latter from oblivion:

> Next . . . tried: but hardly snatch'd from sight;
> Instant buoys up, and rises into light;
> He bears no token of the sabler streams,
> And mounts far off among the 'swans of Thames.'

**Hoadly, Benjamin,** M.D., F.R.S., 1706–1757. Physician and dramatist. (GEORGE II.) **d** *The Suspicious Husband*, a successful prose comedy, 1747. H. aided Hogarth in the *Analysis of Beauty*, 1753. Also medical lectures.

**Hofland, Barbara,** 1770–1844. Novelist. (GEORGE III. to VICTORIA.) **p** *The Son of a Genius*, 1816, and other works chiefly of didactic fiction.

**Holcroft, Thomas,** 1745–1809. Dramatist, novelist, translator, (GEORGE III.) Some forty works. **p** *Anna St. Ives*, 1792, and other novels. **d** *The Road to Ruin*, 1792 (9 ed. in a year), and other plays. ['Memoir' by himself, last ed. 1852.]

**Holyday, Barten,** 1593–1661. Dramatist, translator, divine. (James I. to Charles II.) **m** Trans. of *Persius*, 1616; Horace's *Odes*, 1653; *Juvenal*, 1673. **d** Τεχνογαμία; *or, The Marriages of the Arts*, 1618, a comedy in prose and verse (one of our longest plays). **p** Sermons, &c.

**Hook, Walter Farquhar,** 1798–1875. Dean of Chichester. (Victoria.) **p** *Ecclesiastical Biography*, 1845–1852 (8 vols., the names of 'fathers and divines' being arranged alphabetically); *Lives of the Archbishops of Canterbury*, 1860–1876 (12 vols., arranged chronologically); *Church Dictionary*, 1842, 14th ed. 1887. [*Life and Letters*, by R. W. Stephens, cheap ed. 1850.]

**Hope, Thomas,** 1770?–1831. Romance writer and virtuoso. (George III., George IV.) **p** *Costume of the Ancients*, 1809; *Anastasius; or, Memoirs of a Modern Greek*, 1819, a romance, attributed at first to Byron, who (it is said) wept bitterly on reading it, 'for two reasons: one, that he had not written it; and the other, that Hope had.'

**Horne, George,** 1730–1792. Bishop of Norwich. (George III.) **p** *Commentary on the Psalms*, 1771 (twenty years' labour), and other works. Works and Memoir, 6 vols. 1799.

**Horsley, Samuel,** D.D., 1733–1806. Bishop of St. Asaph. (George III.) **p** Trans. of *Hosea*, 1801; and of *The Book of Psalms*, 1815. Also various theological and scientific works.

**Howard, Lieut. Edward,** *d.* 1841. Marine novelist. (William IV., Victoria.) **p** *Rattlin the Reefer*, 1836; *The Old Commodore*, 1837, and five or six other works.

**Howe, John,** 1630–1705. Nonconformist divine. (Commonwealth to Anne.) **p** Sermons and theological works. [Howe was Cromwell's domestic chaplain. There are various 'Lives,' the latest being that by R. F. Horton, D.D., 1895.]

**Howell, Thomas,** fl. 1568–1581. Poet. (Elizabeth.) **m** *The Arbor of Amitie*, 1568; *Newe Sonets and pretie Pamphlets* [n.d.], 1568; *Howell His Deuises*, 1581. [Poems repr. by Grosart, *Occas. Issues*, 1879.]

**Howitt, Mary,** 1799–1888. Miscellaneous writer. (George IV. to Victoria.) **p m** Over 40 works. ['Mary Howitt, an Autobiography,' 1889. Repr. 1891.]

**Howitt, William,** 1792–1879. Miscellaneous writer. (George IV. to Victoria.) **p** *The Book of the Seasons*, 1831; *The Rural Life of England*, 1838; and other works, the best of which deal with native and country life. **m** Poems.

**Howson, John Saul,** D.D., 1816–1885. Dean of Chester.

(Victoria.) **p** *Life and Epistles of St. Paul*, 1852 (with Rev. W. J. Conybeare); also other works on the same subject; devotional works and sermons.

**Hughes, John,** 1677–1720. Poet. (Anne, George I.) **p** Contributions to the *Tatler, Spectator,* and *Guardian* (*see* p. 136). **d** The *Siege of Damascus,* a tragedy, 1720, the best and last of many works. H. died the night of its production. [Swift calls H. 'too grave a poet,' and classes him 'among the mediocribus in prose as well as verse.' 'Poems,' in Chalmers' *Poets* x.]

**Hume** (or **Home**), **Alexander,** 1560?–1609. Scottish poet. (Elizabeth.) **m** *Hymns and Sacred Songs,* 1599 (repr. by the Bannatyne Club, 1832). His best verses are *A description of the Day of Estivall,* a lyric on Summer; and lines on the *Defait of the Spanish Navie* (the Armada). Both are in Sibbald's collection.

**Hunnis, William,** *circa* 1530–1597. Musician and Poet. (Elizabeth.) **m** *Certayne Psalmes,* 1550; *A Hyve full of Hunnye.* 'Genesis in English Meetre,' 1578; *Seven Sobs of a Sorrowfull Soule for Sinne, whereunto are also annexed his Handfull of Honisuckles,* a metrical version of the Athanasian Creed, 1583; *Hunnies Recreations,* 1588; also 12 poems in the *Paradyse of Daynty Deuises,* and two in *Englands Helicon.*

**Hurd, Richard,** D.D., 1720–1808. Bishop of Worcester. (George II., George III.) **p** *Introduction to the study of the Prophecies concerning the Christian Church,* 1772; *Life of Warburton,* 1794, whose works he edited. Also other works.

**Hutcheson, Francis,** Ll.D., 1694–1746. Philosopher. (George II.) **p** *Inquiry into the original of our Ideas of Beauty and Virtue,* 1725; *Essay on the Nature and Conduct of the Passions and Affections,* 1728; *System of Moral Philosophy,* 1755.

**Hutchinson, Lucy,** 1620–*post* 1675. Biographer. (Commonwealth, Charles II.) **p** *Life of Col. Hutchinson,* her husband, wr. 1664–1671; first pr. 1806, and often repr., latest ed. 1885, with portraits. [It is a unique picture of Puritan life, having 'the grace and tenderness of a portrait by Van Dyck' (J. R. Green).] Also other works.

**Inchbald, Elizabeth,** 1753–1821. Novelist, dramatist, actress. (George III., George IV.) **p** *A Simple Story,* 1791, her best work, and an early example of the 'Novel of Passion' (still reprinted). *Nature and Art,* 1796. **d** Plays. ['Life,' 1833, James Boaden.]

**Ireland, William Henry,** 1777–1835. Forger of Shakespeare MSS. (George III. to William IV.) As a lad of 18 and 19 he,

like Chatterton, forged *Vortigern*, a tragedy, 1795, and *Miscellaneous Papers and Legal Instruments under the hand and seal of William Shakespeare*, 1796. These deceived many, but he confessed the forgery in the *Authentic Account of the Shakespeare Manuscripts*, 1796, expanded in 1805 into *Confessions*. Also novels, verse, &c. [James Payn's novel, *The Talk of the Town*, 1885, takes up the tale of these famous forgeries.]

**James I. of England**, 1566–1625. **m** *Essayes of a Prentise in the Divine art of poesie*, 1584 (repr. in Arber's *Reprints*, 1869); *Poetical exercises at vacant houres*, 1591, repr. 1818. **p** Four religious *Meditations* on passages of Scripture: *Basilikon Doron; or, his Maiesties Instructions to his dearest sonne, Henry*, 1599; controversial works with Bellarmine (*see* Andrewes); and *A Counterblast to Tobacco*, 1604. (Repr. Arber's *Reprints*, 1869.)

**Jewell, John**, 1522–1571. Bishop of Salisbury. (Elizabeth.) **p** *Apologia pro Ecclesia Anglicana*, 1562, the first methodical statement of the position of the Church of England against Rome. Often trans. and repr.; the first trans. by Lord Bacon's mother, 1564. ['Works,' 1609; best ed., 1848, 8 vols., ed. R. W. Jelf.]

**Johnson, Richard**, 1573–1659? Romance writer and poet. (Elizabeth, James I.) **p** *The Famous Historie of the Seauen Champions of Christendom*, 1597, often repr.; *The most pleasant History of Tom a Lincolne*, 1607; *Look on me, London*, 1613; and two other works. **m** *The Nine Worthies of London*, 1592; *The Crowne Garland of Golden Roses*, 1612; and four others.

**Johnston, Arthur**, M.D., 1587–1641. Scotch writer of Latin verse. (Charles I.) **m** *Psalmorum Davidis Paraphrasis Poetica*, 1637, his chief work, often repr. J. edited the *Deliciæ Poetarum Scotorum*, 1637 (*see* Aytoun). Much Latin verse.

**Jones, Ebenezer**, 1820–1860. Poet. (Victoria.) **m** *Studies of Sensation and Event*, 1843; repr. 1879, with 'Memoir.'

**Jortin, John**, D.D., 1698–1770. Ecclesiastical historian and critic. (George I. to George III.) **p** *Remarks on Ecclesiastical History*, 1751–1774 (still valuable); *Life of Erasmus*, 1758–1760 (quite superseded).

**Kames, Henry Home, Lord**, 1696–1782. Scottish judge. (George I. to George III.) **p** *Principles of Morality and Natural Religion*, 1751; *The Art of Thinking*, 1761; *Elements of Criticism*, 1762 (often repr.) and about 18 other works.

**Kavanagh, Julia**, 1824–1877. Novelist and biographer. **p**

*Woman in France during the Eighteenth Century*, 1850; Various graceful tales.

**Kaye, Sir John William,** 1814–1876. Military historian. (Victoria.) **p** History of *The War in Afghanistan*, 1851; *History of the Sepoy War* (i.e. the 'Mutiny'), 1864–1876 (this is the best of a number of works on Indian subjects; it has been revised and continued by Col. Malleson, 6 vols. 1888–1889).

**Keble, John,** 1792–1866. Divine and poet. (George IV. to Victoria.) **m** *The Christian Year*, 1827 (109 editions of from 3,000 to 5,000 copies by the year after his death); *Lyra Innocentium*, 1846; and other works. [His edition of Hooker, 1836, as revised by Church and Paget, 1888, is still the standard edition.]

**Ken** (or **Kenn**), **Thomas,** 1637–1711. Bishop of Bath and Wells. (Charles II. to William III.) **p m** *Morning* and *Evening Hymns*, poems, sermons, &c. ['Life,' by Dean Plumtree, 1888. Poetical works, 4 vols., 1721 (hymns, two epics, &c.); 'Prose,' in *Ancient and Modern Library of Theological Literature*, 1889.]

**Killigrew, Thomas,** 1612–1683. Dramatist. (Charles II.) **d** *Comedies and Tragedies*, 10 plays, chiefly in prose; these were not published till 1664, but several were acted before the Civil War. [K. is best remembered as a wit. Pepys called him 'a merry droll,' and declared that he had a 'fee for cap and bells under the title of the King's Foole or Jester.' *Diary*, Feb. 13, 1667–8.]

**King, Henry,** 1592–1669. Bishop of Chichester. (Charles I., Charles II.) **m** *Psalms of David turned into Metre*, 1651; *Poems*, 1657.

**Knox, John,** 1505–1572. Reformer and historian. (Mary, Elizabeth.) **p** *The First Blast of the Trumpet against the Monstrvous regiment* (i.e. 'rule') *of women*, 1558 (repr. Arber's *Eng. Scholar's Lib.*); *History of the Reformation in Scotland*, 1587–1644. ['Life,' by T. MacCree, 1818; 'Works,' 6 vols., 1846–1864, ed. David Laing. Both excellent.]

**Laing, Malcolm,** 1762–1815. Scottish historian. (George III.) **p** *History of Scotland*, from James VI. to Anne, 1802 (still of considerable value).

**Lambarde, William,** 1536–1601. Topographer. (Elizabeth.) **p** *A Perambulation of Kent*, 1576, the first county history known. Also 5 other works.

**Lane, Edward William,** 1801–1876. Arabic scholar. (Victoria.) **p** *Modern Egyptians*, 1836 (1st ed. sold in two weeks: last ed. 1890. It is still a standard authority); Trans. of *The*

*Arabian Nights*, 1838–40 (our first accurate trans. often repr.); *Arabic-English Lexicon*, 1863–74. Continued by S. Lane Poole, 1877–1892. [Life by S. Lane-Poole, 1877.]

**Langbaine, Gerard,** 1656–1692. Dramatic biographer and critic. (William III.) **p** *Account of the English dramatic Poets*, 1691. (Valuable in some respects, but inaccurate in bibliographical details.)

**Langhorne, John, D.D.,** 1735–1779. Poet and translator. (George III.) **p** Trans., with his brother, of *Plutarch's Lives*, 1770 (still in circulation). **m** *Poems* are in Chalmers' *Poets*, xvi. He produced about 25 works.

**Lardner, Nathaniel, D.D.,** 1684–1768. Nonconformist divine and scholar. (George II., George III.) **p** *Credibility of the Gospel History*, 1727–57. This at once took first rank. Paley and others freely used and popularised his thoughts.

**Law, Rev. William,** 1686–1761. Nonjuror and mystic. (George II., George III.) *Serious Call to a devout and holy Life*, 1728. [Law much influenced the Wesleys, Whitfield and the early Evangelicals. Dr. Johnson called Law's work 'the finest piece of hortatory theology in any language;' he first read it at Oxford, when aged 20, and found it 'quite an overmatch for me; and this was the first occasion of my thinking in earnest of religion.']

**Lee, Harriet,** 1757–1851. Novelist and dramatist. (George III.) The *Canterbury Tales* with S. Lee, *q.v.*

**Lee, Sophia,** 1750–1820. Novelist and dramatist. (George III.) **p** *The Canterbury Tales*, 1797–1805. Twelve tales told by travellers accidentally thrown together. Byron founded his *Werner* upon the 'German's Tale, Kruitzner,' which he read when a boy, and says it contains 'the germ of much that I have since written.' (See Preface to *Werner*.)

**Leighton, Robert,** 1611–1684. Archbishop of Glasgow. (Commonwealth, Charles II.) **p** *Sermons and Commentaries*. 1692–1708 (posthumous, like all his work). Often repr.; full account in W. West's ed., 1869–1875.

**Leland, John,** 1506?–1552. Antiquary. (Henry VIII., Edward VI.) **p** *The Itinerary*, a description of England, first pr. by Hearne, 1710. 9 vols. [Leland was our earliest modern English antiquary.]

**Lennox, Charlotte,** 1720–1804. Miscellaneous writer. (George III.) **p** *Harriot Stuart*, 1750. *The Female Quixote*, 1752, her best work. Also other works, including plays and poems

[Dr. Johnson flattered Mrs. Lennox. *See* Hawkins' Life of Johnson, p. 286.]

**Leslie, Charles,** 1650–1722. Nonjuror and controversialist. (WILLIAM III. to GEORGE I.) **p** *A short and easy Method with the Deists*, 1698. Often repr., translated and abridged. Also numerous other works. ['Life and Writings,' by R. J. Leslie, 1885; Works, 7 vols., 1832.]

**Leyden, John,** M.D., 1775–1811. Physician and poet. (GEORGE III.) **m** *Poetical Remains*, 1819; *Poems and Ballads*, with a memoir by Scott, 1858. A centenary edition was pub. in 1875. **p** Various works.

**Lillo, George,** 1693–1739. Dramatist. (GEORGE II.) **d** *George Barnwell*, acted 1731. This was wonderfully successful, and kept the stage for over a century. Thackeray wrote a burlesque on it, with the same name. The play was founded on the ballad given in *Percy's Reliques*, series iii., book iii., No. 6. *Arden of Faversham*, 1762. This adaptation of an old play pr. 1592, and once attributed to Shakespeare, was left unfinished by Lillo. It was acted 1759, as completed by Dr. John Hoadly. *The Fatal Curiosity*, 1737, and other plays. [Works, 2 vols., with memoir, 1810. Lillo helped to popularise 'domestic drama,' and influenced the novel at home and the drama abroad.]

**Lingard, John,** D.D., 1771–1851. Roman Catholic historian of England. (GEORGE III. to VICTORIA.) **p** *History of England to* 1688, 1819–1830. Last ed. 1888, 10 vols. Numerous other works.

**Lister, Thos. Henry,** 1800–1842. Novelist and dramatist. (GEORGE IV. to VICTORIA.) **p** *Granby*, 1826, a clever society novel, and some 6 others.

**Lloyd, Robert,** 1733–1764. Poet. (GEORGE III.) **m** *The Actor*, 1760, and other poems. [L. was the friend of Churchill, and was engaged to his sister. 'Works,' 1774.]

**Locker-Lampson, Frederick,** 1821–1895. Poet and humourist. (VICTORIA.) **m** *London Lyrics*, 1857 (10th ed. 1885); *Lyra Elegantiarum*, a collection of some of the best *vers de société* and *vers d'occasion* in English, 1867, enlarged 1891. **p m** *Patchwork* 1879. [*My Confidences, an Autobiographical Sketch*, 1896.]

**Lodge, Thomas,** 1558?–1625. Poet, dramatist, romance writer, translator. (ELIZABETH, JAMES I.) **d** *The Wounds of Civill War*, 1594 (repr. Hazlitt's *Dodsley*, vii.); *A Looking Glass for London*, 1594 (with Robert Greene: repr. in Gr.'s works). **m** *Phillis*, 1593, was his chief vol. of verse—40 poems. **p** *Rosalynde* (*see* p. 252, No. x.), repr. *Cassell's National Lib.* Also other

romances and moral prose, together with trans. from Josephus, Seneca, and Du Bartas.

**Lofft, Capell,** 1751–1824. Miscellaneous writer. (GEORGE III.) Some 18 works, among them *Laura, or an Anthology of Sonnets,* in 6 languages, original and translated. 5 vols., 1812–1814.

**Logan, Rev. John,** 1748–1788. Poet and divine. (GEORGE III.) **m** Poems, 1781. These included the 'Ode to the Cuckoo,' which Burke called the most beautiful lyric in our language. **d** *Runnamede,* a tragedy, 1783. **p** Sermons, 1790–1791. [L. was one of the most popular preachers of his day. The controversy about his ed. of the poems of M. Bruce, *q.v.*, has been dealt with by D. Laing, 1873, and by John Small, in the *British and Foreign Evangelical Review,* 1877 and 1879. The poems are in Anderson xi., Chalmers xviii.]

**Lyttleton, George,** 1st Baron Lyttleton, 1709–1773. Miscellaneous writer. (GEORGE II., GEORGE III.) **p** *Letters from a Persian in England to his Friend at Ispahan,* 1735; *Observations on the Conversion . . . of St. Paul,* 1747 (often repr.); *Dialogues of the Dead,* 1770 (often repr.); **m** Miscellaneous poems (given in Anderson x. and Chalmers xiv.). These include the lines beginning *Tell me, my heart, can this be Love?* [Dr. Johnson said of the St. Paul, 'infidelity has never been able to fabricate a specious answer.' L. is known as the 'good Lord Lyttleton.' 'Memoir' and Corre ondence, 1845.]

**Macaulay, Mrs. Catharine,** 1731–1791. Historian and controversialist. (GEORGE III.) **p** *History of England* from 1603–1714, 1763–1783 (now forgotten). Also other works. [Mary Wollstonecraft in 1792 called Mrs. M. 'the woman of the greatest abilities that this country has ever produced.']

**M'Culloch, John Ramsay,** 1789–1864. Statistician and political economist. (GEORGE IV. to VICTORIA.) **p** *Dictionary of Commerce,* 1832; and works on Political Economy.

**Mackay, Charles,** LL.D., 1814–1889. Song writer and journalist, &c. (VICTORIA.) **m** *Collected Songs,* 1859. Among these are *The Good Time Coming,* and *Cheer, Boys, Cheer*; Various poems and prose works. Dr. M. edited the '1001 Gems' of Poetry, &c.

**Mackenzie, Sir George,** 1636–1691. King's Advocate in Scotland. (CHARLES II. to WILLIAM III.) **p** *A Moral Essay,* 1665, and about 30 other works. Collected ed., 1716–1722. His *Memoirs of the Affairs of Scotland* was pr. 1822. [Dryden

called him 'the noble wit of Scotland;' the Covenanters termed him 'Bloody Mackenzie.' He practically founded the Advocates' Library, Edinburgh.]

**Maginn, William,** LL.D., 1793–1842. Poet, journalist, miscellaneous writer. (George III. to Victoria.) **p m** *Homeric Ballads*, 1850 (appeared in Fraser's Magazine, 1838 &c.) *Miscellanies*, last ed. 1885. 2 vols. [Thackeray introduced him in *Pendennis* as Captain Shandon.]

**Mallet** (orig. **Mallock**), **David,** 1705?–1765. Poet, miscellaneous writer. (George III.) **p m** and **d** Ballads and miscellaneous works. [*Rule Britannia*, which is at the end of the masque of *Alfred*, acted 1740, has been ascribed to him: more probably it is by Jas. Thomson. The poems are in Anderson ix. and Chalmers xiv.]

**Malone, Edmund,** 1741–1812. Shakespearian critic. (George III.) His edition of Shakespeare in 10 vols.—vol. i. being in two parts—appeared 1790. It included various 'Essays'—e.g. on the order of Shakespeare's plays, &c.

**Manley, Mary de la Rivière,** 1672?–1724. Miscellaneous writer. (Anne, George I.) **p** *Secret Memoirs . . . from the New Atlantis*, 1709, a vigorous attack on the Whigs, who had promoted the Revolution of 1688–1689. Other works, including plays. [Mrs. M. succeeded Swift as editor of the 'Examiner' in 1711.]

**Markham, Gervase** or **Jervis,** 1568?–1637. Miscellaneous writer. (Elizabeth to Charles I.) **p** Many works on agriculture, fishing, archery, &c. **m** *The Poem of Poems . . . the Divine Song of Salomon in Eight Eclogues*, 1595; and two other poems, 1600–1601, which were repr. by Grosart in 1871. **d** *Herod and Antipater*, 1622. [M.'s poem in 174 8-line stanzas on the *Honorable Tragedie of Sir Richard Grinvile*, 1595, as repr. by Arber, 1871, was used by Tennyson for his ballad 'The Revenge.' He has been called our 'earliest English hackney writer.']

**Marmion, Shackerley,** 1603–1639. Poet and dramatist. (Charles I.) **m** *Cupid and Psyche*, 1637, in heroic couplets: repr. 1820. **d** Three comedies, *Hollands Leaguer*, 1632; *A Fine Companion*, 1633; *The Antiquary*, 1641, repr. in Hazlitt's *Dodsley*, xiii. All three repr. 1875

**Maturin, Rev. Charles Robert,** 1782–1824. Novelist and dramatist. (George III., George IV.) **p** *Melmoth, the Wanderer*, 1820, and seven other novels. 'Melmoth,' his best work, had much influence on the French romantic school: Balzac wrote a kind

of sequel to it. Repr. 1892 with a 'Life.' **d** 3 Tragedies. *Bertram*, 1816, ran for 22 nights, and 7 ed. were sold that year.

**Maxwell, William Hamilton,** 1792–1850. Irish novelist. (George IV. to Victoria.) **p** *Stories of Waterloo*, 1834, his best-known work, still repr.; *Hector O'Halloran*, 1842–1843, illustrated by Leech; and other tales. [He originated the rollicking style of fiction which culminates in Chas. Lever.]

**Maxwell, Sir William Stirling,** K.T., 1818–1878. Historian. (Victoria.) **p** *Annals of the Artists of Spain*, 1848; *Cloister Life of King Charles V.*, 1852; *Velasquez and his Works*, 1855. ['Works,' 6 vols., 1891.]

**May, Thomas,** 1595–1650. Poet. (James I. to Commonwealth.) **p** *History of the Parliament of England which began November* 3, 1640, 1647 (repr. Clar. Press, 1854), a valuable work. **m** Trans. of Lucan's *Pharsalia*, 1627; *Virgil's Georgics*, 1628; and two narrative poems on the reigns of Henry II. (1633) and Edward III. (1635), both in 7 Bks. **d** *The Heir*, a comedy, 1622 (repr. Hazlitt's *Dodsley* xi.); *The Old Couple*, a comedy, 1658 (repr. *Dodsley* xii.); and three tragedies.

**Mayne, Jasper,** D.D., Archdeacon of Chichester, and dramatist, 1604–1672. (Charles I. to Charles II.) **p** Trans. of *Lucian's Dialogues*, pr. 1664, but completed by 1638; and Sermons. **m** Trans. of Donne's *Latin Epigrams*, 1652. **d** Two plays. *The Citye Match*, a comedy, 1639 (repr. in Hazlitt's *Dodsley* xiii.); *The Amorous Warre*, a tragi-comedy, 1648.

**Mayne, John,** 1759–1836. Scottish poet. (George III. to William IV.) **m** *The Siller Gun*, 1777, 12 stanzas describing a Dumfries Wapenschaw (by 1836 this became 5 cantos); *Hallowe'en*, 1780 (this possibly suggested Burns' *Tam o' Shanter*); *Logan Braes*, 1789, a song from which Burns adopted two lines for his own of the same name. Also other poems.

**Melmoth, William,** 1710–1799. Translator. (George II., George III.) **p** Pliny's *Letters*, 1746; Cicero's *Letters*, 1753; and other works. [Warton actually places the trans. of Pliny above the original.]

**Melville, Sir James,** 1535–1617. Autobiographer. (Edward VI. to Elizabeth.) **p** *Memoirs of his own Life*, 1549–1593, first pr. 1683. Latest ed. 1827, *Bannatyne Club*, reissued 1833 for *Maitland Club*. [Valuable for contemporary history.]

**Melville (Melvill), James,** 1556–1614. Reformer. (Elizabeth, James I.) *The Diary of James Melville* (1556–1601), pr. 1829 for Bannatyne Club: repr. 1844 for Woodrow Soc. with a con-

tinuation, 1596–1610. Very valuable for contemporary ecclesiastical history. Several other works.

**Mennes, Sir John,** 1599–1671. Admiral. (CHARLES I. to CHARLES II.) **m** *Wits Recreation*, 1640; *Musarum Deliciæ; or, the Muses' Recreation*, 1655; *Wit Restored*, 1658. Reprinted together 1817 and 1874. [These are really anthologies, and M.'s name appears with that of Dr. Jas. Smith, 1605–1667.]

**Meres, Francis,** 1565–1647. Clergyman, translator, prose writer. (ELIZABETH, JAMES I.) **p** *Palladis Tamia; Wits Treasury: being a second part of Wits Commonwealth*, 1598 (*see* J. Bodenham; and pp. 63 and 251 note). The passages relating to Elizabethan literature are repr. in *Shak. Allusion Bks.*, Pt. I., 151–167 (New Shak. Soc., 1874), and in Prof. Arber's *English Garner*, ii. p. 94 &c. Also *Gods Arithmeticke*, a sermon, 1597, and two devotional translations from Spanish.

**Merrick, James,** 1720–1769. Poet and scholar. (GEORGE II.) Some 13 works. **m** *Poems on Sacred Subjects*, 1763 (9th ed. 1807). His bright little poem *The Chameleon* is best known, though a number of his psalms and hymns are still retained in our hymn books.

**Meteyard, Eliza,** 1816–1879. Miscellaneous writer. (VICTORIA.) **p** *Life of Josiah Wedgwood*, 1865–1866; *Handbook* of Wedgwood Ware, 1875, and other works connected with W.: also novels.

**Mickle, William Julius,** 1735–1788. Poet. (GEORGE III.) **m** Trans. of Camoens' *Lusiad*, 1771–5. This superseded that by Fanshawe, *q.v.* Ballads and poems, e.g. *Cumnor Hall*, quoted by Scott (Introd. to *Kenilworth*). *There's nae Luck about the House* is attributed to him (*see* Jean Adams). The poems are in Chalmers xvii.

**Miller, Thomas,** 1807–1874. Poet and novelist. (VICTORIA.) **p m** Over 45 works, novels and poems. [M. was called the 'Basket-maker' poet, that having been his trade early in life. His first success was due to verses sent in fancy baskets to the Countess of Blessington.]

**Monboddo, James Burnett, Lord,** 1714–1799. Scottish judge. (GEORGE III.) **p** *Essays on the Origin and Progress of Language*, 1773–1792; *Ancient Metaphysics*, 1779–1799 (a defence of Greek philosophy). In many of his views M. was in advance of his day.

**Montgomery, Alexander,** 1556?–1610? Scottish poet. (ELIZABETH.) **m** *The Cherrie and the Slae*, 1597, in 14-line stanzas.

Pt. I., a love piece; Pt. II. is a moral allegory, in which the Cherry = Virtue, and the Sloe, Vice. *Flyting betwixt Montgomery and Polwart*, 1621. [In 1887 the Scottish Text Soc. repr. the poems with introduction, bibliography and notes.]

**Montgomery, Rev. Robert,** 1807–1855. Poetaster. (GEORGE IV. to VICTORIA.) **m** *Omnipresence of the Deity*, 1828 (8 ed. in 8 months; 28th ed. 1858); *Satan, or Intellect without God*, 1830 (very popular); *The Messiah*, 1832, and other poems. [Macaulay's famous 'review' appeared in the 'Edinburgh' of April 1830, after the second ed. of *Satan* and the 11th of the *Omnipresence*.]

**Montrose, James Graham, Marquis of,** 1612–1650. Poet. (CHARLES I.) **m** Lyrics, the best known of which is that beginning '*My dear and only Love, I pray.*'

**Moore, Edward,** 1712–1757. Fabulist, dramatist and editor. (GEORGE II.) **d** *The Gamester*, a successful prose domestic tragedy, 1753; and a comedy, *The Foundling*. He edited *The World*, 1753–1756, and wrote 61 out of 210 numbers. His *Fables for the Female Sex*, 1744, are in Anderson x. and Chalmers xiv.

**More, Henry,** D.D., 1614–1687. Platonist, theologian. (CHARLES I. to CHARLES II.) **m** *Philosophicall Poems*, 1647 (including an enlarged revision of his first poem, the *Song of the Soul*, 1642). Repr. by Grosart, 1878. **p** *Mystery of Godliness*, 1660; *Mystery of Iniquity*, 1664.

**Morgan, Sydney, Lady,** 1783?–1859. Novelist. (GEORGE III. to VICTORIA.) **p** *The Wild Irish Girl*, 1806. Sentimental, but shows real power; her best work. 7 ed. in two years. Other tales and verse. ['Life,' by S. Owenson, 1860.]

**Morris, Charles,** 1745–1838. Captain in the Life Guards and song writer. (GEORGE III., GEORGE IV.) **m** *Lyra Urbanica; or, the Social Effusions of Cap. Morris*, 1840. Some of these had appeared, 1786. [Many of his best songs were first sung by himself at club dinners.]

**Motherwell, William,** 1797–1835. Scottish poet. (GEORGE IV. to VICTORIA.) **p m** *Minstrelsy, Ancient and Modern*, 1827. **m** *Poems, Narrative and Lyrical*, 1832. His famous ballad, *Jeannie Morison*, was sketched when 14, and printed in 1832 in a periodical. [Last ed. of 'Poems,' 1881.]

**Moultrie, Rev. John,** 1799–1874. Poet. (VICTORIA.) **m** *My Brother's Grave, and other Poems*, 1837; *The Dream of Life, and other Poems*, 1843 (autobiographical, with interesting references to his contemporaries, Macaulay and others); *Altars, Hearths, and Graves*, 1854. ['Poems,' 1876, with memoir by Derwent Coleridge.]

**Mulcaster, Richard,** 1530?–1611. Teacher. (Elizabeth.) **p** *Positions . . . for the Training up of Children*, 1581; repr. with a good account of M.'s life and writings by R. H. Quick, 1888. [*Leben und Werke, Rich. Mulcasters*, pp. 58, by Theodor Klaehr; Dresden, 1893.]

**Mulgrave, John Sheffield, Earl of,** 1649–1721. Poet, statesman. (Charles II.) **m** *Essay on Satire*, 1675; *Essay on Poetry*. [In 1703 M. became Duke of Buckingham.]

**Munday, Anthony,** 1553–1633. Dramatist, poet and translator. (Elizabeth, James I.) **d** *John a Kent and John a Cumber*, 1595; repr. 1851 for Shak. Soc. M. was concerned in the *Downfall* and the *Death of Robert, Earl of Huntingdon* (*see* Chettle); and with *Sir John Old-castle* (*see* Hathway). Henslowe mentions 14 other plays: all are lost. From 1605–23 M. produced 8 civic pageants. **p** Seven translations of Romances. *Amadis de Gaule*, 1595; *Palmerin of England*, 1602, &c., and 24 miscellaneous works (list in Dict. of Nat. Biography). **m** numerous ballads.

**Nabbes, Thomas,** fl. 1638. Dramatist. (Charles I.) **d** Three comedies, *Covent Garden*, 1638; *Totenham Court*, 1638; *The Bride*, 1640. Two tragedies, *Hannibal and Scipio*, 1637; *The Unfortunate Mother*, 1640. Several masques, among them *Microcosmus, a Morall Maske*, 1637; said to have been the first masque exhibited on a *public* stage. ['Works,' ed. A. H. Bullen, 1887.]

**Nairne, Carolina, Baroness,** 1766–1845. Scottish ballad writer. (George III. to Victoria.) **m** Humorous, sentimental and pathetic ballads, and Jacobite songs: *The Land o' the Leal, The Laird o' Cockpen, Caller Herrin', Charlie is my Darling*, &c. No collected ed. till 1846, after her death; last ed. 1886, by Dr. Chas. Rogers.

**Napier, Sir William Francis Patrick,** 1785–1860. General and historian. (George IV. to Victoria.) **p** *History of the Peninsular War* (1807–14), 1828–40; last ed. 1877–82. Many controversial pamphlets, &c. ['Life,' 1864, by Lord Aberdare.]

**Naunton, Sir Robert,** 1563–1635. Politician. (Charles I.) **p** *Fragmenta regalia*, 1641 (posthumous); a valuable account of the chief courtiers of Queen Elizabeth's days, with interesting reminiscences, completed about 1630. [Often repr. Prof. Arber, *Reprints*, 1870, reproduced the 1653 ed.]

**Needham (Nedham), Marchamont,** 1620–1678. Journalist. (Charles I.) **p** He conducted various newspapers, e.g. *Mercurius Britanicus* (*sic*), 1643–6, against royalists; *Mercurius*

*Pragmaticus*, 1647–1649, in defence of King Charles I.; *Mercurius Politicus*, 1650–1659, championing the Commonwealth; and some 20 other works. [He was the chief journalist of the time; *see* Bourne's *English Newspapers*, 1887, I. 12–29.]

**Neville, Henry,** 1620–1694. Political and miscellaneous writer. (Charles II.) **p** *Plato Redivivus, or a Dialogue concerning Government*, 1681, a scheme for governing by means of councils responsible to parliament. Also other works, including lampoons.

**Newcastle, Margaret Cavendish, Duchess of,** 1624?–1674. Miscellaneous writer. (Commonwealth, Charles II.) **p m d** 'If there be a type of chaos, or a chaos of type in literature, it is in these thirteen folios' of poems and fancies, letters, philosophical opinions, tales in prose and verse, plays, &c. Of her *Life of the Duke of Newcastle* (her husband) Lamb said 'no casket is rich enough, no casing sufficiently durable, to honour and keep safe such a jewel.' [The 'Golden Treasury' series, under the title of *The Cavalier and his Lady*, has some excellent prose and verse selections, including a brief autobiography.]

**Newton, Thomas,** *circa* 1542–1607. Translator. (Elizabeth.) **p** *A Notable Historye of the Saracens*, 1575; his chief work. **d** N. edited *Seneca his tenne Tragedies translated into Englysh*, 1581; this included his own trans. of the *Thebais*. Numerous other translations.

**Nicolas, Sir Nicholas Harris,** 1799–1848. Antiquary. (George IV. to Victoria.) He compiled or edited numerous—about 40—and valuable works, which throw light on our older literature.

**Norris, John,** 1657–1711. Mystic, divine and platonist. (Charles III. to William III.) **p** *The Picture of Love unveiled*, 1682, a trans. from Latin. **m p** *A Collection of Miscellanies*, 1687, consisting of poems, essays, letters, &c. Some 20 other works. [He was rector of Bemerton, Wilts, Geo. Herbert's old home, and was the last of the Cambridge Platonists, of whom Hy. More, *q.v.*, was another example.]

**Northbrooke, John,** fl. 1570. Preacher &c. (Elizabeth.) **p** *A Treatise wherein Dicing, Dauncing, vaine Playes or Enterludes . . . are reproved*, 1577. The first distinct attack on plays, probably six months earlier than Gosson's 'School of Abuse.'

**Nuce, Thomas,** d. 1617. Translator. (Elizabeth.) **m** Trans. of Seneca's *Octavia* [1561?], repr. in the volume of Newton, *q.v.*, 1581.

**Oldham, John,** 1653–1683. Poet. (CHARLES II.) **m** *Satires upon the Jesuits,* 1679, at the time of the 'Popish plot;' *Satire against Virtue,* 1681; Trans. of *Juvenal,* &c., collected in 1770 by the 'half-pay poet,' E. Thompson, as 'Compositions in Prose and Verse,' with a memoir.

**Oldmixon, John,** 1673–1742. Historian and pamphleteer. (WILLIAM III. to GEORGE I.) **p** *History of England,* 1730–1739, a party work, of no permanent value; and other historical works. **m** *Amyntas,* 1698; based on Tasso's Aminta. **d** *The Grove, or Love's Paradise,* an opera, 1700.

**Opie, Mrs. Amelia,** 1769–1853. Novelist and poet. (GEORGE III., GEORGE IV.) **p** *Father and Daughter,* 1801, and other tales. Scott wept over this 'simple moral tale,' and the 'Edinburgh Review' (July 1830) termed it an 'appalling piece of domestic tragedy.' Sydney Smith declared 'tenderness is your forte, and carelessness your fault.' All her tales are domestic, moral, tearful. ['Life,' 1854, Cecilia L. Brightwell.]

**Owen, John,** D.D., 1616–1683. Puritan theologian. (COMMONWEALTH, CHARLES I.) **p** *Exercitations on the Epistle to the Hebrews,* 1668–84 (last vol. posthumous). [Owen ranks with Baxter and Howe among the greatest of Puritan divines. 'Works,' 24 vols. 1850–1855, ed. W. H. Goold.]

**Painter, William,** *circa* 1537–93. Translator. (ELIZABETH.) **p** *The Palace of Pleasure.* Pt. I. 1566; Pt. II. 1567. A collection of tales—100 in the 1575 ed.—from Boccaccio, Bandello, &c. The reprint of 1890, 3 vols., ed. by Joseph Jacobs, contains a mass of information.

**Palgrave, Sir Francis,** 1788–1861. Historian. (WILLIAM IV., VICTORIA.) **p** *History of the Anglo-Saxons,* 1831; *Rise and Progress of the English Commonwealth,* 1832; *History of Normandy and England,* 1851–1864, and 15 other principal works. [Freeman called the second work 'a memorable book,' and Hallam spoke of the 'omnifarious reading and fearless spirit' it manifests. P. did much to promote the critical study of medieval English history.]

**Paltock, Robert,** 1697–1767. Romance writer. (GEORGE II.) **p** *Life and Adventures of Peter Wilkins, a Cornishman,* 1751; an interesting romance, often repr. Orig. ed. and some plates repr. 1884 by A. H. Bullen. It contains an account 'of the Country of the Glumms and Gawreys, or Men and Women that fly,' and Southey declared that these 'winged people are the most delightful creatures

that ever were devised.' *Memoirs of the Life of Parnese, a Spanish Lady*, 1751; a dull tale, dedicated to P.'s second cousin.

**Parker, Matthew,** 1504–1575. Archbishop of Canterbury. (Elizabeth.) **p** *De Antiquitate Britannicæ Ecclesiæ*, 1572, and other works. ['Life,' by J. Strype, 1711, repr. *Clar. Press* 1821; 'Correspondence,' Parker Soc. 1852.]

**Peacock, Thomas Love,** 1785–1866. Novelist and poet. (George III. to Victoria.) **p** *Headlong Hall*, 1815; *Crotchett Castle*, 1831, and other novels. **m** *Palmyra*, 1806, and other poems. [Peacock was the friend of Shelley.] His works were repr. 1875, and in 1891 ed. by Dr. Garnett. Prof. Saintsbury has written Introductions for others, 1895–1896.

**Percy, William,** d. 1648. Poet and dramatist. (Elizabeth.) **m** *Sonnets to the Fairest Cælia*, 1594, repr. in Arber's *Eng. Garner*, vi.; and by Grosart, 1877. **d** Two plays, *The Cuck-Queanes*, and *The Faery Pastorall*, first printed by Roxburghe Club from MS. 1824.

**Pettie, George,** *circa* 1548–1589. Translator. (Elizabeth.) **p** *A petite Pallace of Pettie his pleasure* [1576]. 12 tales, the first, *Sinorix and Camma*, being the subject of Tennyson's *Cup*; *The Ciuile Conuersation of M. Stephen Guazzo*, 1586. (*See* B. Young.)

**Petty, Sir William,** 1623–1687. Political economist. (Charles II., James II.) **p** *Treatise of Taxes and Contributions*, 1662: various essays on *Political Arithmetic*, 1683 &c., concerning the people, housing, hospitals, &c.; and other works. [Valuable bibliography by Prof. C. H. Hull in *Notes and Queries*, Sept. 1895; biography by Ld. Ed. Fitzmaurice, a descendant, 1895.]

**Philips, Ambrose,** 1675?–1749. Poet. William III. to George I.) **m** *Pastorals*, in Tonson's *Miscellany*, 1709. The same vol. contained Pope's *Pastorals* (*see* the *Guardian*, No. 40, for Pope's malicious comparison). **d** *The Distressed Mother*, a tragedy (the *Andromaque* of Racine, *see* Addison's *Spectator*, Nos. 290 and 335), 1712; repr. 1725 with two others. [The nickname 'Namby Pamby' is first used by Hy. Carey, *q.v.*, in a parody mentioned by Swift in 1725.]

**Philips, Katherine,** 1631–1664. Poetaster. (Charles II.) **m** *Poems*, 1667 (posthumous). **d** *Pompey*, a trans. of Corneille's *Pompée*, 1663 &c. [She was called by her contemporaries 'The Matchless Orinda.']

**Pinkerton, John,** 1758–1826. Scottish antiquary and historian. (George III.) **p** *History of Scotland*, 1797; *Collection of Voyages and Travels*, 17 vols., 1807–1814.

**Pix, Mrs. Mary,** 1666–1720? Dramatist. (William and Mary.) **d** *Ibrahim XIII., Emperor of the Turks,* 1696, a tragedy; *The Innocent Mistress,* 1697, a very successful comedy: *The Double Distress,* a tragedy, and other plays, never collected. [As a dramatist she showed 'more activity than had been shown before her time by any woman except Mrs. Afra Behn.' E. Gosse.]

**Pomfret, John,** 1667–1702. Poet. (William and Mary.) **m** *Poems on several occasions,* 1699; *The Choice,* 1700. [Of this Johnson said in 1779, 'perhaps no composition in our language has been oftener perused'—*tempora mutantur*! The poems are in Chalmers viii.]

**Porson, Richard,** 1759–1808. Greek Scholar. (George III.) **p** *Letters to Archdeacon Travis,* collected ed. 1790. (These, pr. in the *Gentleman's Magazine* 1788–1789, deal with the authenticity of 1 John v. 7.) Annotated editions of the classics. [His wonderful memory and wide reading fitted him for textual criticism, to which he mainly devoted himself.]

**Porter, Anna Maria,** 1780–1832. Novelist. (George III. to William IV.) **p** *The Hungarian Brothers,* 1807, dealing with the French revolutionary war, and 18 other novels.

**Porter, Henry,** fl. 1599. Dramatist. (Elizabeth.) **d** *The Pleasant Historie of the two angrie Women of Abington,* 1599, repr. by Percy Soc. 1841, in Hazlitt's 'Dodsley,' vii., in *Nero and other plays* (Mermaid Series), 1888. Ch. Lamb considered this 'no whit inferior to either the *Comedy of Errors* or the *Taming of the Shrew*.' Henslowe's *Diary* mentions 4 lost plays.

**Porter, Jane,** 1776–1850. Novelist. (George III. to William IV.) **p** *Thaddeus of Warsaw,* the story of a Polish exile, 1803 (9th ed. by 1810); *The Scottish Chiefs,* 1810, still repr. This is one of the few historical novels before Scott which have lived.

**Praed, Winthrop Mackworth,** 1802–1839. Poet. (George IV., William IV.) **m** *Poems,* three American editions, 1844, 1850, 1859, before the first English authorised ed. with 'Life' by Derwent Coleridge, 1864; *Political and occasional poems,* 1888. **p** *Essays,* in Morley's 'Universal Library,' 1887. [Praed stands next Prior as a writer of familiar verse.]

**Preston, Thomas,** M.A., LL.D., 1537–1598. Dramatist. (Elizabeth.) **d** *Cambises,* 'a lamentable tragedy mixed ful of pleasant mirth,' [1570?] repr. Hazlitt's *Dodsley,* iv.

**Price, Richard,** 1723–91. Nonconformist, writer on morals and political economy. (George II., George III.) **p** *Review of the Principal Questions and Difficulties in Morals,* 1757, and many

other works. [Burke's *Reflections on the French Revolution* was a direct result of Price's sermon on Nov. 4, 1789.]

**Price, Sir Uvedale,** 1747–1829. Writer on the Picturesque. (George III., George IV.) **p** *Essays on the Picturesque,* 1794–1810. Best ed. 1842, illustrated.

**Prideaux, Humphrey,** D.D., 1648–1728. Dean of Norwich, Orientalist. (William III. to George I.) **p** *Life of Mahomet,* 1697 (now quite valueless); *Connection of the Old and New Testaments,* 1716–1718, often repr.: out of date, but long of real value. ['Letters,' 1875, Camden Society.]

**Priestley, Joseph,** LL.D., 1733–1804. Theologian and scientist. (George III.) **p** *Disquisitions relating to Matter and Spirit,* 1777; *History of the Corruptions of Christianity,* 1782, his best known work, burnt by the hangman at Dort, 1785. Also many other works. [He is best known now as the discoverer of oxygen. *See* Dr. J Martineau's *Essays, Reviews and Addresses,* 1890; Huxley's *Science and Culture,* 1881. Works, 26 vols., 1817–1832.]

**Procter, Bryan Waller,** 1787–1874. Poet. (George IV. to Victoria.) **p** *Life of Charles Lamb,* 1866–8. **m** *Marcian Colonna,* an Italian tale, 1820; *A Sicilian Story,* 1820; *Dramatic Scenes,* 1819. **d** *Mirandola,* a tragedy, 1821. ['Barry Cornwall' was the imperfect anagram he adopted.]

**Procter, Thomas,** fl. 1578. Miscellany editor. (Elizabeth.) **m** *A Gorgious Gallery of Gallant Inventions,* 1578. Our third miscellany, begun by Owen Roydon. Repr. in Park's *Heliconia,* 1815; by the Roxburghe Club 1844; and by Collier 1867.

**Prynne, William,** 1600–1669. Puritan pamphleteer. Charles I. to Charles II.) **p** About 200 books and pamphlets. *Histriomastix. The Players Scourge or Actors Tragedy,* 1633 (pr. about Nov. 1632). For this fat little quarto of over 1000 pp. Prynne was tried by the Star Chamber, pilloried and lost his ears; a definition in the Index being held to reflect on the queen, who had acted in W. Montagu's *Shepherd's Paradise* in Jan. 1633.

**Psalmanazar, George,** 1679?–1763. Literary impostor: sham native of Formosa. (Anne to George I.) **p** *Historical and Geographical Description of Formosa,* 1704. After his exposure, *circa* 1708, he lived as a hack-writer. His *Memoirs,* 1764, are two-thirds filled with an account of his imposture. [H. Walpole considered him a greater genius as a literary impostor than Chatterton.]

**Purchas, Samuel,** D.D., 1575–1626. Writer of travels. (James I.) **p** *Purchas his Pilgrimage,* 1613; *Hakluytus Posthumus,*

*or Purchas his Pilgrimes*, 1625. [P. inherited Hakluyt's MS. collections. His work is vast and in some respects valuable.]

**Puttenham, George,** 1532?–1590. Critic and poet. (ELIZABETH.) **p** *The Arte of Englishe Poesie*, 1589, repr. in Arber's *Reprints*, 1869: pp. 14–6 discuss P.'s claim to its authorship. **m** *Partheniades*, 17 poems, pr. in Haslewood's ed. of the *Arte*, 1811.

**R. S.,** fl. 1593. Miscellany editor. (ELIZABETH.) **m** *The Phœnix Nest*, 'set foorth by R. S. of the Inner Temple, Gentleman,' 1593. It is our fifth miscellany. Repr. by Collier, 1867. [Rob. Southwell, Rich. Stanyhurst, Rich. Stapylton, Rob. Smythe, are some of the guesses at the unknown R. S.]

**Ravenscroft, Edward,** fl. 1671–1697. Dramatist. (CHARLES II.) **d** *The Careless Lovers*, a comedy, 1673; *The Italian Husband*, a tragedy, 1698, being 2 of 12 performed 1671–1698.

**Reid, Thomas,** D.D., 1710–1796. Philosopher. (GEORGE III.) **p** *Inquiry into the Human Mind*, 1763; *Essays on the Intellectual Powers*, 1785; *Essays on the Active Powers*, 1788. [T. R. was Prof. of Moral Philosophy at Aberdeen and Glasgow. He is the 'chief founder of what is generally called the Scotch School of Philosophy' (*Encycl. Britan.* ed. ix.); he revolted from the sceptical conclusions of Hume. 'Memoir' by Dugald Stewart, 'Works' ed. Sir Wm. Hamilton, 6th ed., 1863.]

**Riche, Barnaby,** fl. 1574–1624. Soldier and miscellaneous writer. (ELIZABETH, JAMES I.) Hazlitt's *Handbook*, pp. 503–6, gives 27 works; see also Lowndes, pp. 2082–4. The Percy Soc. repr. *The Honesty of this Age*, 1844; and the trans. of Herodotus, attrib. to Riche, was repr. 1888. See Appendix C., No. XIII.

**Robinson, Clement,** fl. 1584. Poet and miscellany editor. (ELIZABETH.) **m** *A Handefull of pleasant delites*, 1584, repr. in facsimile by Spenser Soc. in 1871; and by Prof. Arber, 1878. [It is the fourth of our seven Elizabethan miscellanies: 33 pieces, 8 being signed.]

**Roscoe, William,** 1753–1831. Historian and biographer. (GEORGE III. to WILLIAM IV.) **p** *Life of Lorenzo de' Medici*, 1795; *Leo the Tenth*, 1805. Both often repr., last ed. 1883, ed. Hazlitt. ['Life,' 1833, by his son H. Roscoe.]

**Rose, William Stewart,** 1775?–1843. Translator. (GEORGE III. to WILLIAM IV.) **p** *The Orlando Innamorato* of Boiardo, with extracts in verse, 1823. **m** *Amadis de Gaul*, 1803; the *Orlando Furioso* of Ariosto, 1823–1831, and other works.

**Rossetti, Maria Francesca,** 1827–1876. (VICTORIA.) **p** *A*

*Shadow of Dante*; being an Essay towards studying himself, his world, and his pilgrimage, 1871. 4th ed. 1884. [She was sister of Christina and Dante Gabriel Rossetti.]

**Rowlands, Samuel,** 1573 ?–last mentioned 1628. Miscellaneous verse writer. (Elizabeth to James I.) *Complete Works*, 1598–1628, *now first collected*. 3 vols., 1880, ed. by Edmund Gosse for Hunterian Club. This contains 24 works, all verse but two, and one of these contains verse. Three works are lost.

**Rowley, Samuel,** fl. *temp.* James I. Dramatist. **d** *When you see me you know me, or the famous Chronicle History of King Henrie the Eight*, 1605, ed. with notes by Prof. Elze, 1874; *The Noble Soldier*, 1637, repr. in A. H. Bullen's *Old Plays*, i. 1882.

**Rowley, William,** xvii. cent. Dramatist. (James I.) **d** Four plays written alone. *A New Wonder, a Woman never vext*, 1632; *A Match at Midnight*, 1633 (both in Hazlitt's *Dodsley*, xii., xiii.), and one other comedy; *All's lost by lust*, a tragedy, 1633. [Hazlitt's *Dodsley* xii. pp. 94–5 gives a list of 12 others.]

**Roy, William,** xvi. century. Reformer. (Henry VIII.) **m** *Rede me and be nott wrothe, For I saye no thynge but Trothe*, a satire, with Jerome Barlowe, sometimes called *The burying of the Mass in Rhyme*, 1528, repr. in Arber's *Reprints*, 1871. [Roy was a Minorite Friar, and helped Tyndale with his trans. of the *New Testament*, 1525.]

**Ruggle, George,** 1575–1622. Latin dramatist. (James I.) **d** *Ignoramus*, 1630, a Latin comedy acted at Cambridge before James I., 1614. Nine Latin editions. Englished by R(obert) C(odrington), 1662.

**Russell, John, Earl,** 1792–1878. Statesman. (George IV. to Victoria.) **p** *Life of Lord William Russell*, 1819; *Life and Times of C. J. Fox*, 1859–66 (R. had pr. Fox's *Memorials and Correspondence*, 1853); *Memoirs of Thos. Moore*, 1853–1856, &c.

**Russell, Rachel, Lady,** 1636–1723. (Charles II. to Anne.) **p** *Letters*, 1773 (i.e. 50 years after her death), often repr. [She was the wife of Lord Wm. Russell, executed 1683.

> That sweet saint who sate by Russell's side
> Under the judgment seat.

See Guizot's *Married Life of Rachel, Lady Russell*, 1855.]

**Russell, William,** LL.D., 1741–1793. Historian. (George III.) **p** *History of Modern Europe*, 1779, often repr. and continued. A compilation, but useful.

**Rymer, Thomas,** 1611–1713. Historiographer royal. (Charles

II. to ANNE.) **p** *Fœdera, Conventiones, Literæ, et cujuscunque generis Acta Publica*, 1704–1735; a collection of documents respecting our relations with foreign powers from the year 1101. [Rymer in vols. i. to xv. carried on the work to 1586; Robert Sanderson in vols. xvi. to xx. to A.D. 1654. Best information in Sir T. D. Hardy's *Syllabus* to the 'Fœdera.' 3 vols. 1869–1886.]

**Sale, George,** 1680–1736. Lawyer and Orientalist. (GEORGE II.) **p** Trans. of the *Koran* or *Alcoran* of Mahomed, 1734, still repr. [Gibbon calls him 'our honest and learned translator.']

**Sandys, George,** 1577–1644. Traveller and translator. (JAMES I., CHARLES I.) **p** *A Relation of a Journey begun* A.D. 1610 (to Turkey, Egypt, Palestine, Italy, &c.), 1615; **m** *Ovid's Metamorphosis Englished*, 1626. This was completed in Virginia, U.S.A., and is the first important poetical work produced in America. [Dryden speaks of 'the ingenious and learned Sandys, the best versifier of the former age,' and Gibbon calls him 'that judicious traveller.']

**Settle, Elkanah,** 1648–1724. Dramatist and verse writer. (CHARLES II. to GEORGE I.) **m** See p. 105. **d** *The Empress of Morocco*, 1673, and other plays. [Dryden in *Absalom and Achitophel*, Pt. II., speaks of him as

> Doeg though without knowing how or why
> Made still a blundering kind of melody.]

**Seward, Anna,** 1747–1809. Poetess. (GEORGE III.) **m** *Louisa, a poetical novel*, 1782; *original Sonnets*, 1799. Scott edited her *Poetical Works*, 1810. Her *Letters*, 1811, fill 6 vols.

**Sheridan, Frances,** 1724–1766. Novelist and dramatist. (GEORGE II., GEORGE III.) **m** *Memoirs of Miss Sidney Biddulph*, 1761, a novel of the Richardson school. C. J. Fox thought it the best of the age; *History of Nourjahad*, 1767 (posthumous), a romance. **d** *The Discovery*, a successful comedy, 1763; *The Dupe*, a comedy, 1764. [Memoirs, 1824, by her granddaughter, Alicia Lefanu. F. S. was the mother of Richard Brinsley Sheridan.]

**Smart, Christopher,** 1722–1770. Poet and translator. (GEORGE II., GEORGE III.) **m** *Poems*, 1752; *The Hilliad*, an epic, 1753, a severe satire on Sir John Hill, physician and dramatist, who replied in the *Smartiad*; Trans. of *Horace*, 1756; *A Song to David*, 1763, said to have been written with a key on the wall in a madhouse. [Poems, Anderson xi.; Chalmers xvi.]

**Smith, Charlotte,** 1749–1806. Novelist. (GEORGE III.) **p**

*The Old Manor House*, 1793. 'The *chef-d'œuvre* of Mrs. Smith' (Sir Walter Scott). Other novels and verse.

**Smith, Captain John,** 1579–1631. Traveller and colonist. (James I., Charles I.) **p** *True Travels and Adventures*, 1629 (interesting), and several works relating to the early colonisation of Virginia, &c. ['Works,' collected by Prof. Arber, 1884.]

**Sotheby, William,** 1757–1833. Poet and translator. (George III. to Victoria.) Trans. of Wieland's *Oberon*, 1798, of the *Iliad* and *Odyssey*, 1830, &c.

**Southwell, Robert,** 1562–1595. Poet and Jesuit. (Elizabeth.) **p** *Mary Magdalens Funerall Teares*, 1594, and other works. **m** *Saint Peters Complaint with other Poemes*, 1595; *Mœoniæ*, 1595. [Grosart's edition of the Poems, 1872, supersedes the earlier reprints. It has 100 pp. of Introduction.]

**Spelman, Sir Henry,** 1562–1641. Antiquary. (Charles I.) **p** *Glossarium Archaiologicum.* Letters A–L were pr. by Spelman, 1626; a 'completion' was issued from his MS. 1664; the complete work, 1687; *Concilia, Decreta, Leges, Constitutiones in Re Ecclesiarum Orbis Britannici*, 1639–1664. Also other works.

**Spencer, Hon. William Robert,** 1770–1834. Poet. (George III., George IV.) **m** *Poems*, 1811; 1835 ed. has a memoir. His *Bethgelert at the grave of the greyhound* is well known, and his verse was once fashionable. He translated Bürger's ballad, *Leonora*, 1796, and was one of those early influenced by German literature.

**Stanhope, Philip Henry, Earl,** 1805–75. Historian. (William IV., Victoria.) **p** *History of the War of Succession in Spain* (1702–14), 1832; *History of England* (1717–83), 1836–1853; *Life of Pitt*, 1861–1862. [Up to the death of his father, 1855, he was known as Lord Mahon.]

**Stanley, Thomas,** 1625–1678. Poet and translator. (Commonwealth, Charles II.) **m** *Poems and translations*, 1647, repr. 1814–1815. **p** *History of Philosophy*, 1655–1661. His edition of *Aeschylus* is still circulated; Hallam calls it 'a great monument of critical learning.'

**Stanyhurst, Richard,** 1547–1618. Translator, divine, historian. (Elizabeth., James I.) **p** A *Description of Ireland*, and a *History of Ireland* (1509–1547), for Holinshed's *Chronicle*, 1577; Latin religious works, including a *Life of St. Patrick*, 1587. **m** *Thee first fovre Bookes of Virgil, his Aeneis, translated into English heroical verse*, 1582, repr. by Prof. Arber, 1880. This is in hexameter verse, S. being one of the advocates of such metrical experiments. *See* A. Fraunce.

**Steevens, George,** 1736–1800. Shakespeare editor. (GEORGE III.) **p** *Shakespeare Commentaries,* 1773–1793.

**Sterling, John,** 1806–1844. Miscellaneous writer. (WILLIAM IV., VICTORIA.) **p** *Arthur Coningsby,* a novel, 1833; **m** *Poems,* 1839; *The Election,* a poem in seven books, 1841. **d** *Strafford,* a tragedy, 1843. [Sterling is chiefly remembered for his biographers, J. C. Hare, *q.v.,* and Carlyle.]

**Storer, Thomas,** *circa* 1570–1604. Poet. (ELIZABETH.) **m** *Life and Death of Thomas Wolsey, Cardinall,* 1599, repr. 1815 and 1826. Some of his 'Pastoral Aires and Madrigals' were pr. in *England's Parnassus.*

**Strickland, Agnes,** 1801–1874. Historical writer. (WILLIAM IV., VICTORIA.) **p** *Lives of the Queens of England* (1066–1714), 1840–1848; assisted by her sister Elizabeth. Also other works.

**Strode, William,** LL.D., 1600–1644. Poet and dramatist. (CHARLES I.) **d** *The Floating Island,* a tragi-comedy, 1655. Sermons: and poems not yet collected.

**Strype, John,** 1643–1737. Historical biographer. (CHARLES II. to GEORGE II.) **p** Lives of *Cranmer,* 1694; *Sir Thos. Smith,* 1698; *John Aylmer,* 1701; *Sir John Cheke,* 1705; *Grindal,* 1710; *Parker,* 1711; *Whitgift,* 1718; *Annals of the Reformation,* 1709–1731. [The Clarendon Press repr. all these valuable, if dry, works in 27 vols., 1820–1840.]

**Stuart, Gilbert,** LL.D., 1742–1786. Historian. (GEORGE III.) **p** *History of the Establishment of the Reformation in Scotland,* (1517–1561), 1780; *History of Scotland,* 1782.

**Stubbes, Philip,** fl. 1580–1593. Miscellaneous writer. (ELIZABETH.) **p** *The Anatomie of Abuses,* 1583; Pt. II. also 1583. Both pts. repr. by Dr. Furnivall for the *New Shakspere Soc.* 1877–1882. The 116 pp. of Introduction give an account of his six other works, and three lost ones.

**Studley, John,** fl. 1566–1581. Translator. (ELIZABETH.) **m** Translations from Seneca of the *Medea* and *Agamemnon,* 1566; *Hippolitus* and *Hercules Furens,* 1581. **p** *The Pageant of Popes* (Lives of Popes to 1555), trans. from Bishop Bale, 1574.

**Swain, Charles,** 1803–1874. Poet. (WILLIAM IV., VICTORIA.) **m** *Beauties of the Mind,* 1831; repr. as *The Mind and other poems,* 1832; 5th ed. 1870. Also other vols. His verse was much admired by Wordsworth, Southey, and others.

**Sylvester, Joshua,** 1563–1618. Poet and translator. (ELIZABETH, JAMES I.) **m** Trans. of Du Bartas' *Divine Weekes and Workes,*

1598. Other trans. and original verse, e.g. *Tobacco battered; and the Pipes shattered*, 1615.

**Tannahill, Robert,** 1774–1810. Scottish song writer. (GEORGE III.) **m** *Poems and Songs, chiefly in the Scottish dialect*, 1807. Works with 'Life,' 1838, last ed. 1870. [*Jessie, the Flower of Dunblane,* is one of T.'s songs.]

**Tate, Nahum,** 1652–1715. Poet laureate. (CHARLES II. to ANNE.) **m** *Poems*, 1687, and various other vols. **d** Ten dramatic pieces, 1677–1707. [He was laureate after Shadwell, 1690–1715.]

**Taylor, John,** 1580–1653. 'The Water Poet.' (JAMES I. to COMMONWEALTH.) The Spenser Soc. in 1869 repr. the 1630 folio called *All the Workes of John Taylor*, pp. 630. This contained 63 pieces, two-thirds being verse. After 1630 T. produced many other works. Hazlitt's *Handbook* mentions in all 123; Lowndes gives 140. 'Their value lies chiefly in the vivid and interesting description of English and Scottish life and custom.' His *Verbum Sempiternum* or 'Thumb Bible,' 1616, has often been repr. 'Early prose and poetical works'—14 pieces, pp. 318—were repr. 1888.

**Taylor, Robert,** xvii. cent. Dramatist. (JAMES I.) **d** *The Hogge hath lost his pearle*, a comedy, 1614. Repr. Hazlitt's *Dodsley*, xi.

**Taylor, William** (of Norwich), 1765–1836. Translator. (GEORGE III., GEORGE IV.) Trans. of Lessing's *Nathan the Wise*, 1791, and other German works. He was one of the predecessors of Spencer, *q.v.*, and Scott in introducing German poetry; his trans. of Bürger's *Leonora* was the first of several renderings. His *History of German Poetry* appeared 1828–1830. [Memoir, 1843.]

**Tennant, William,** LL.D., 1784–1848. Professor of Oriental languages and poet. (GEORGE III. to VICTORIA.) **m** *Anster Fair*, his best poem, in six cantos of *ottava rima*, 1812. *Poems*, 1838 and 1871. **p** *Life of Allan Ramsay.*

**Thrale, Hester Lynch** (afterwards Mrs. Piozzi), 1740–1821. (GEORGE III.) **p** *Anecdotes of Dr. Johnson* (her friend from 1765), 1786. **m** *The Three Warnings.*

**Tighe, Mary,** 1773–1810. Poetess. (GEORGE III.) **m** *Psyche: or the Legend of Love*, 1805; repr. 1811, after her death, with other poems. It has 6 cantos in Spenserian stanza.

**Tindal, Matthew,** LL.D., *circa* 1657–1733. Deist. (GEORGE II., GEORGE III.) **p** *Christianity as old as Creation*, 1730; a deistical work, 'the culminating point of the whole deist controversy' of the last century. (Leslie Stephen's *Hist. of Eng.*

*Thought in the xviii. cent.*) It excited much controversy. Butler in his *Analogy* has it continually in mind.

**Toland, John,** 1669–1722. Deist. (WILLIAM III. to GEORGE I.) **p** *Christianity not mysterious,* 1696. By 1760 over 50 replies had appeared. *See* Leslie Stephen, *Hist. of Eng. Thought in xviii. cent.* i. 93–119.

**Tomkis** [**John?**], xvii. cent. Dramatist. (JAMES I.) **d** *Albumazar the Astrologer,* a comedy, 1615; repr. Hazlitt's *Dodsley,* xi. Dryden wrote a prologue for a revival of the play, 1668.

**Tooke, John Horne,** 1736–1812. (GEORGE III.) **p** ΕΠΕΑ ΠΤΕΡΟΕΝΤΑ; *or, the Diversions of Purley,* 1786–1805. [These dialogues upon language were stimulating, but preceded the days of scientific philology. They are full of inevitable inaccuracies.]

**Tourneur, Cyril,** fl. 1600–1613. Dramatist. (JAMES I.) **d** *The Reuengers Tragœdie,* 1608; *The Atheist's Tragedie,* 1611. **m** *The Transformed Metamorphosis,* 88 stanzas of 7 lines, with prologue and epilogue. ['Plays and Poems,' 2 vols., 1878, ed. J. Churton Collins, with a good introduction. The two plays are in the *Mermaid series.*]

**Townshend, Aurelian,** fl. *temp.* CHARLES I. Dramatist. **d** *Tempe restored* and *Albions Triumph,* masques 1631. Not reprinted.

**Trivet, Nicholas,** *circa* 1258–1328. Dominican monk. (EDWARD I., EDWARD II.) **p** *Annales sex regum Angliæ* (1136–1307), pr. 1719–1722, repr. for *Eng. Hist. Soc.* 1845. [T. is of interest on account of Chaucer's use of him, see Appendix B. No. V.]

**Tucker, Abraham,** 1705–1774. Naval philosopher. (GEORGE II., GEORGE III.) **p** *The Light of Nature pursued* 'by Edward Search, Esq.,' 1768. Often repr. Hazlitt abridged it, 1807, and said, 'I do not know any work in the shape of a philosophical treatise that contains so much good sense, so agreeably expressed.' Paley admired T.'s 'original thinking and observation,' and freely borrowed from him. *See* Leslie Stephen's *Hist. of Eng. Thought,* ii. 109–121.

**Tuke, Sir Samuel,** *d.* 1673. Dramatist. (CHARLES II.) **d** *The Adventures of Five Hours,* 1663. A tragi-comedy, adapted from Calderon's *El Escondito y la Tapada* at the suggestion of Charles II. Repr. Hazlitt's *Dodsley,* xv. Langbaine called it 'one of the best plays now extant.' Pepys (Diary, Jan. 5, 1662–1663) calls it 'the famous new play,' and says it is 'the best . . . I ever saw, or think ever shall;' while *Othello* in comparison 'seems a mean thing' (Diary, Aug. 20, 1666).

**Turberville, George,** 1530–*post* 1594. Poet and translator.

(Elizabeth.) **m** *Epitaphes, Epigrams, Songs and Sonets* [*ante* 1567]; trans. of the *Eglogs* of Mantuan, 1567; Ovid's *Heroycall Epistles*, 1568; 10 *Tragical Tales* from Italian, 1576. **p** Two works on Hawking and Hunting. [The 'Tales' and 'Epitaphs' were repr. 1837.]

**Turner, Sharon,** 1768–1847. Historian. (George III. to Victoria.) **p** *History of the Anglo-Saxons*, 1799–1805; *History of England* (1066–1509), 1814–1823, &c.

**Tusser, Thomas,** *circa* 1525–1580. Versifier. (Elizabeth.) **m** *A hundreth good pointes of Husbandrie*, 1557; enlarged in 1573 to *Five hundreth pointes of good Husbandry*, 15 ed. up to 1672. The best reprint is that of the Eng. Dialect Soc. 1878.

**Twyne, Thomas,** fl. 1570–1590. Translator. (Elizabeth.) **m** *The whole XII. Bookes of the Æneidos of Virgill* 'by Th. Phaer and Thomas Twine.' Tw. completed Phaer's work, begun 1558 with 7 books; 1562, 9 books and part of the tenth. Also other translations &c. in prose.

**Tyrwhitt, Thomas,** 1730–1786. Critic. (George II., George III.) **p** *Observations and conjectures on some passages in Shakespeare*, 1766. His edition of *Chaucer*, 1775–1778 (still repr.), was our first critical ed. Also editions of Spenser and Chatterton.

**Tytler, Alexander Fraser,** Lord Woodhouselee, 1747–1813. Historian. (George III.) **p** *Elements of General History, Ancient and Modern*, 1801. [He was Prof. of History at Edinburgh 1786–1800, and afterwards Judge and Lord Justiciary.]

**Tytler, Patrick Fraser,** 1791–1849. Historian. (George IV., William IV.) **p** *History of Scotland* (1149–1603), 1828–1843, and other works. [He was son of the above.]

**Tytler, William,** 1711–1792. Historian. (George II.) **p** *Historical and Critical Enquiry into the Evidence against Mary of Scots*, 1760. [He was father of A. F. Tytler.]

**Urquhart, or Urch'ard, Sir Thomas** (of Cromarty), 1605?–1660. Translator &c. (Charles I., Commonwealth.) **p** His great work was his trans. of Rabelais, *History of Gargantua and Pantagruel*, Bks. I. and II., 1653; Bk. III., 1693, with a reissue of I. and II. by Motteux, who, in 1708, added Bks. IV. and V. Very often repr., elaborately in 1892 (2 vols. with Introduction). Bks. I. and II. are in Morley's *Universal Library*. His ΕΚΣΚΥΒΑΛΑΥΟΝ *or The Discovery of a Most Exquisite Jewel*, 1652, is an interesting vindication of the honour of Scotland. His works were repr. 1834 by the Maitland Club, including his confused mathematical work

*Trissotetras*, 1645 ; and his *Logopandecteison*, on universal language.

**Vaughan, Henry**, 1621–1695. Poet, 'The Silurist.' (Commonwealth.) **m** *Olor Iscanus*, 1650; *Silex Scintillans*, 1650 (repr. in facsimile 1885); *The Mount of Olives*, 1652; *Flores Solitudinis*, 1654, &c. [Works, prose and verse, collected by Grosart in 4 vols. 1871.]

**Vaux, Thomas, Lord**, 1511–1562. Poet. (Henry VIII. to Elizabeth.) Grosart, in 1872, collected his 15 poems in a vol. with those of three others. (*See* Vere.)

**Vere, Edward de, Earl of Oxford**, *circa* 1545–1604. Poet and courtier. (Elizabeth.) Grosart in the *Fuller's Worthies Miscellanies*, 1872, collected the poems. He mentions 23 and prints 22. (*See* Vaux.)

**Wade, Thomas**, 1805–1875. Poet. (William IV., Victoria.) **m** *Mundi et Cordis Carmina*, 1835 ; *Prothanasia*, 1839.

**Wakefield, Rev. Gilbert**, 1756–1801. (George III.) **p** *Enquiry etc. concerning the person of Jesus Christ*, 1784 ; theological and other works.

**Walsh, William**, 1663–1708. Critic. (James II., William III.) **p** *Dialogue concerning Women, being a Defence of the Sex*, 1691; Letters and poems, 1692. [Walsh was the friend and adviser of Pope (see p. 114), who terms him in his *Essay on Criticism*

> Walsh—the Muses' judge and friend,
> Who justly knew to blame or to commend.

Dryden (postscript to his *Virgil*) called him 'the best critic of our nation'! The poems are in Anderson vi., Chalmers viii.]

**Walsingham, Thomas**, fl. *circa* 1440. Chronicler. (Henry VI.) **p** *Historia Anglicana brevis* (Edw. I. to Henry V.), first pr. 1574; *Ypodigma Neustriæ* (Normandy from the invasion of the Northmen to 1419), 1574. [He was a monk of St. Albans, taught history there, and produced a chronicle of the monastery.]

**Ward, Edward** ('Ned Ward'), *circa* 1660–1731. Miscellaneous writer. (George I., George II.) **p** *The London Spy*, 1698–1700; *Hudibras Redivivus*, 1705–1707, and other works. For the *Hudibras* he was fined 40 marks and pilloried. [Campbell says his works are 'worth preserving as delineations of the manners of the times,' though he had the 'mind of a vulgar cockney.']

**Ward, R. Plumer**, 1765–1846. Novelist and legal writer.

(George III. to Victoria.) **p** *Tremaine; or, the Man of Refinement*, 1825 (1,500 copies sold in 6 weeks); *De Vere; or, the Man of Independence*, 1827, and other novels and law books.

**Warner, William,** 1558–1609. Poet and lawyer. (Elizabeth.) **m** *Albions England*, Pt. I. 1586; Pts. I. and II. 1589; in 1602 the first complete ed. in 13 bks., while in 1606 appeared a 'Continvance.' **p** *Pan his Syrinx* [1584], an incorrect ed., called in 1597 *Syrinx; or, A seuenfold Historie*, &c. [The 'Albion's England' is in Chalmers iv.]

**Warren, Hon. J. B. L.,** Lord de Tabley, 1835–1895. Poet. (Victoria.) **d** *Philoctetes*, a metrical drama, 1866; *The Soldier of Fortune*, a tragedy, 1876. **m** *Rehearsals*, 1870, and *Searching the Net*, 1873; *Poems and dramatic pieces*, 1893. [The *Contemporary*, Jan. 1896, has an article by Edmund Gosse.]

**Warren, Samuel,** D.C.L., 1807 1877. Novelist. (Victoria.) **p** *Passages from the Diary of a Late Physician*, 1837 (still repr.); *Ten thousand a year*, 1841, the first ed. sold in 2 or 3 weeks (still repr.); *Now and then*, 1847 (1st ed. sold in 2 days); *The Lily and the Bee, an Apologue of the Crystal Palace*, 1851. ['Works,' 1854–1855.]

**Watson, Richard,** D.D., 1737–1816. Bishop of Llandaff. (George III.) **p** *An Apology for Christianity*, 1776. A series of letters to Gibbon, who terms him the 'most candid of my adversaries,' and praises his 'keen and well-tempered weapon.' Also other works, theological and chemical.

**Watson, Thomas,** 1557–1592. English and Latin poet. (Elizabeth.) **m** *The* 'Εκατομπαθία, *or, a Passionate Centurie of Loue*, 1582; *The Tears of Fancie* (60 Sonnets), 1593. Both these, and two others, were repr. in Arber's *Reprints*, 1870. *Amyntas*, 1585, a Latin poem, trans. by A. Fraunce, *q.v.*

**Watts, Alaric Alexander,** 1799–1864. Poet and journalist. (George IV. to Victoria.) **m** *Lyrics of the Heart*, 1851, illustrated with line engravings. He edited several papers. ['Life,' with portraits, 1884.]

**Watts, Isaac,** D.D., 1674–1748. Nonconformist divine and hymn writer. (Anne to George II.) **p** *Logic*, 1725; *Improvement of the Mind, or Supplement to the Art of Logic* ('Few books have been perused by me with greater pleasure,' Dr. Johnson), &c. &c. **m** *Horæ Lyricæ*, 1706; *Hymns and Psalms*, 1707–1719. These were the most popular publications of the last century. ['Poems,' Anderson ix., Chalmers xiii. 'Works' often repr. from 1753 to 1824, 6 vols.]

**Webbe, William,** fl. 1568–1586. Critic. (ELIZABETH.) **p** *A Discourse of English Poetrie*, 1586. Repr. in Arber's *Reprints*, 1870.

**Wells, Charles Jeremiah,** 1800?–1879. Poet. (GEORGE IV.) **p** *Stories after Nature*, 1822. **d** *Joseph and his Brethren*, 'by H. L. Howard,' 1824, a scriptural drama in 4 acts, repr. 1876 with an introduction by Swinburne. [See *Athenæum*, Apr. 18, 1876, and March 8, 1879 (Theodore Watts); the *Academy*, April 1879 (E. Gosse and others); and Swinburne's article in the *Fortnightly*, xxiii.]

**Wesley, John,** 1703–1781. Founder of the Methodists. (GEORGE II., GEORGE III.) **p** *A Plain Account of the People called Methodists*, 1749; *A Survey of the Wisdom of God in the Creation*, 1763, &c. **m** *Psalms and Hymns*, with his brother Charles, 1738.

**West, Gilbert,** LL.D., 1705?–1756. Poet. (GEORGE II.) **p** *Observations on the Resurrection*, 1747, often repr. and trans. **m** Trans. of the *Odes of Pindar*, 1749, with what Gibbon called a 'learned and judicious discourse on the Olympic games' prefixed. [Poems in Anderson ix., Chalmers xiii. Reissued 1881.]

**Whetstone, George,** fl. 1576–1587. Poet and miscellaneous writer. (ELIZABETH.) **p** *An Heptameron of Civill Discourses*, 1582, and four other works. **m** *The Rocke of Regard*, 1576 (some prose), and six metrical 'Lives,' e.g. of *Geo. Gaskoigne, Sir Phillip Sidney*, &c., four of which were repr. in 1816. **d** *Historye of Promos and Cassandra*, 1578, often repr. on account of its relation to Shakespeare. *See* p. 251, No. IV.

**Whiston, William,** 1667–1752. Theologian, translator, &c. (WILLIAM III. to GEORGE II.) **p** *A New Theory of the Earth*, 1696; *Essay on the Revelation of St. John*, 1706; *Primitive Christianity revived*, 1712 (this excited much comment). His *Trans. of Josephus*, 1737, is still circulated. *Memoirs* (by himself), 1749–1750. [Gibbon called him an 'honest, pious visionary,' and Macaulay said that 'he believed in everything but the Trinity.']

**White, Rev. Gilbert,** 1720–1793. Naturalist. (GEORGE III.) **p** *Natural History of Selborne*, 1789, a fascinating work, continually repr.

**White, Henry Kirke,** 1785–1806. Poet. (GEORGE III.) **m** *Clifton Grove*, and other poems, 1803. Southey edited White's *Remains*, 1807, with a 'Life;' a 'Life and Correspondence' appeared 1856.

**Whitefield, George,** 1714–1770. Founder of the Calvinistic Methodists. (GEORGE II., GEORGE III.) *Works*, 1771–72, including sermons, letters, and memoir. [Southey said, 'powerful preacher as he was . . . his written compositions are nearly worthless.']

**Whitehead, William,** 1715–1785. Poet laureate. (GEORGE II.,

GEORGE III.) **m** *Poems*, given in Chalmers xvii. and Anderson xi. **d** *The Roman Father*, 1750, a tragedy, often repr.; *Creusa*, a successful tragedy, founded on the *Ion* of Euripides, 1754; a successful comedy, *The School for Lovers*, 1762, &c.; *Plays and Poems*, 1774. [He succeeded Colley Cibber as Laureate.]

**Whitelock, Bulstrode,** 1605–1676. Historical writer, &c. (COMMONWEALTH, CHARLES II.) **p** *Memorials of English Affairs* (1625–1660), pr. posthumously 1682, no complete ed. till 1732; repr. Oxford, 1853. [He was Cromwell's ambassador to Sweden, and published an account of his visit. He was Speaker in 1556.]

**Whitgift, John,** 1533?–1604. Archbishop of Canterbury. (ELIZABETH.) **p** *Works*, collected by the Parker Soc., 3 vols., 1851–1853. 'Life' by John Strype, 1718, repr. 1822. Dean Hook's *Lives of the Archbishops of Canterbury*, x. The *Athenæ Cantabrigienses* ii. 369–79 gives a list of 91 works.

**Wilberforce, William,** M.P. Slavery abolitionist. (GEORGE III. to WILLIAM IV.) **p** *Practical View of Christianity*, 1795, 5 ed. in six months; trans. into most European languages. Burke read it on his deathbed. Repr. in *Ancient and Modern Lib. of Theolog. Lit.* 1888. ['Life,' by his sons, 1838.]

**Wilkins, George,** fl. 1608. (JAMES I.) **p** *The Painfull Adventures of Pericles, Prince of Tyre*, 1608, founded on the play of *Pericles*. Repr. by Prof. Mommsen, 1857. This Wilkins is usually called 'the Younger;' and to another (?), said to have died 1603, are assigned: **d** *The Miseries of Inforst Mariage*, 1607, repr. Hazlitt's *Dodsley*; and *The Travailes of the three English Brothers*, 1607, an historical play wr. with W. Rowley and J. Day (*q.v.*).

**Williams, Sir Charles Hanbury,** 1709–1759. Diplomatist and poet. (GEORGE II.) **m** *Poems*, 1763; *Odes*, 1775. 'Works,' with notes by H. Walpole, 1822. [He wrote lively lampoons and political squibs in support of Sir R. Walpole, and was Minister at Berlin and St. Petersburg.]

**? Willobie (Willoughby), Henry,** 1575–1596? Poet. (ELIZABETH.) **m** *Willobie his Avisa*, 1594, repr. by Grosart, 1880. There is much doubt as to the existence of any real Willobie.

**Wilmot, Robert,** fl. 1568–1619. Dramatist and clergyman. (ELIZABETH.) **d** *The Tragedie of Tancred and Gismund*, 1591. Repr. Hazlitt's *Dodsley*, vii. R. W. wrote act v. and 'polished' the whole. *See* Hazlitt's preface.

**Wilson, Arthur,** 1596–1652. Historian and dramatist. (JAMES I. to COMMONWEALTH.) **p** *History of Great Britain* (i.e. of

the reign of James I.), 1653. **d** *The Inconstant Lady*, pr. in 1814 by Dr. Ph. Bliss. Two plays are still unpublished.

**Wilson, John,** d. *circa* 1696. Dramatist. (Charles II.) **d** *Andronicus Comnenius*, a tragedy, 1664; *The Cheats*, a comedy, 1664 (wr. 1662); *The Projectors*, a comedy, 1668; *Belphegor*, a tragi-comedy, 1691. All repr. in *Dramatic Works*, 1874, with a list of other works in the Introduction.

**Wilson, Robert,** fl. 1584?–1600. Dramatist. (Elizabeth.) **d** *The Coblers Prophesie*, 1594; *The three Ladies of London*, 1584; *Three Lords and Three Ladies of London*, both 'by R. W.,' repr. in Hazlitt's *Dodsley* vi. and attributed by him to R. Wilmot.

**Wilson, Sir Thomas,** 1520?–1581. Master of St. Catharine's Hospital. (Edward VI. to Elizabeth.) **p** *The Rule of Reason, conteining the Arte of Logique*, 1551, one of the earliest works of the kind. It alludes to *Ralph Roister Doister* (*see* p. 48) fifteen years before it was published. *The Arte of Rhetorique*, 1553, our earliest work on criticism.

**Winifred.** *See* Boniface.

**Wireker, Nigel,** xii. cent. Satirist. (Henry II., Richard I.) **m** *Speculum Stultorum*. A satire on the schoolmen, churchmen, and monastic orders of the day. The hero, *Brunellus* (a diminutive of *Brown*) is an Ass, and the 3,800 lines of Latin elegiacs are often referred to under that name, e.g. in Chaucer's *Nonne Preestes Tale*, l. 492. The author is said to have been Precentor in the Benedictine Monastery at Canterbury about 1200. The work was printed 1473.

**Wolcott, John,** M.D. ('Peter Pindar'), 1738–1819. Satirist. (George III.) About 70 publications. **m** Poems, 1778. Collected editions, 1789–1792, &c. [Scott calls him 'the most unsparing calumniator of his time;' with Burns he was a favourite and 'a glorious fellow.']

**Wolfe, Rev. Charles,** 1791–1823. Poet. (George III.) **m** *Burial of Sir John Moore*, which, with fifteen sermons, letters, poems, and memoir, appeared in his *Remains*, 1825.

**Wollstonecraft, Mary** (Mrs. Godwin), 1759–1797. (George III.) **p** *Thoughts on the Education of Daughters*, 1787; *Vindication of the Rights of Women*, 1792 (latest ed. 1892); *Original Stories*, 1791, often repr. Her *Letters to Imlay* were repr. and edited, 1878, by C. Kegan Paul, author of a *Life of Godwin*. 'Life' in the *Eminent Women Series*.

**Wood, Anthony à,** 1632–1695. Antiquary. (Charles II.) **p** *Historia et Antiquitates Universitatis Oxoniensis*, 1674; *Athenæ Oxonienses*, 1691–1692, a very valuable account of eminent Oxford

students. The 1813–1820 ed. in 4 vols. (ed. Ph. Bliss) contains over 2,200 lives.

**Worsley, Philip Stanhope**, d. 1866. Translator. (Victoria.) **m** *Poems and Translations*, 1863; Trans. of the *Odyssey*, 1861–62, repr. 1895; the *Iliad*, 1865. [Matthew Arnold said the *Odyssey* was 'delightful to read,' and 'the most pleasing of those hitherto produced.']

**Wotton, Rev. William**, 1666–1726. Savant. (William III.) **p** *Reflections on Ancient and Modern Learning* (Boyle and Bentley controversy), 1694. [At five years he could translate from Hebrew, Greek, and Latin into English. He was B.A. at Cambridge at twelve years five months, and then knew twelve languages.]

**Young, Bartholomew**, d. 1621. Translator. (Elizabeth.) **p** Trans. of book iv. of Guazzo's *Ciuile Conversation*, 1586 (*see* Pettie, who did i.–iii.); Montemayor's *Diana*, from Spanish, 1598 (*see* p. 295, No. II.)

# GENERAL INDEX.

[This Index contains the names of all the Authors mentioned in the Handbook and Appendices (pp. 1-364). It contains also most of the titles of the principal works of those Authors who are mentioned in the Handbook (pp. 1-264).]


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